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DOCTOR WHO

WINTER SPECIAL

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DOCTOR WHO

The number of people to have worked in, on or around *Doctor Who* since that cold November night in 1963 may now be counted in thousands. The number of people, worldwide, to have seen and watched episodes of *Doctor Who* now exceeds several hundred million!

There is now no longer any question about it – *Doctor Who* is a massive and on-going empire. Nevertheless, at the very top of *Doctor Who*'s pyramid only nine actors have been officially vested with this supremely popular role – seven on television (including Hartnell stand-in Richard Hurndall), one on film and one in the theatre.

By an odd co-incidence nine is also the number of Producers of *Doctor Who* since the beginning, each one having put his, or her, own personal stamp on the show. In some cases successive Producers have replaced these stamps with ideas of their own, but more often than not the effect has been a cumulative add-on process – gradually shaping new dimensions to the series, leading it to multi-layered entity it has become today.

Verity Lambert, the first Producer, needs no introduction. Her rise from typist to virtual artistic head of the British Film Industry is almost legendary, yet, over twenty years, she has not forgotten the show that gave her that first big break, and even amidst her frenetic schedules she still strives to find time to watch *Doctor Who* even now.

John Wiles, by contrast, is a quiet and very reflective figure. A very learned and intellectual man, one can only regret that he was never able to foist upon the series his wish to inject a very serious and meaningful approach to its narrative style.

Now a senior Plays Producer at the BBC, Innes Lloyd tends to come across as somewhat of a towering, public school headmaster figure – a man of old-fashioned values and mannerisms who came into *Doctor Who* rather bemused by it all and who left having discovered its intangible and magical qualities.

An ex-actor by profession and now a successful theatrical agent, Peter Bryant remembers his days on *Doctor Who* in a cheerful, somewhat roguish manner. Bryant was attracted to the humorous element of the show and made it a part of his brief in the casting of Jon Pertwee.

Seemingly tireless energy is the trademark of Derrick Sherwin. The same fierce internal drive that made him a writer and a Script-Editor as well as a Producer for *Doctor Who* has gone on to fuel his own career, eventually allowing him the luxury of being able to finance the setting up of his own computer graphics company to serve the equally lucrative advertising profession.

The Doctor's quotation about being serious in what he does but not necessarily in how he does it tends to apply to Barry Letts. A very warm and helpful individual, Letts effortlessly combines a rigidly professional attitude to his work with a witty and sparkling off-screen manner, making it easily apparent to see why so many of the Pertwee regulars remember their days on *Doctor Who* as happy periods in their lives.

If Innes Lloyd was the headmaster of *Doctor Who* then Philip Hinchcliffe was certainly the Head Boy. Like a true captain, he won the loyalty of his team and pushed them to the limit of their talents in his drive to make *Doctor Who* even more popular than it had been under Barry Letts. One can only be left to wonder what he might have achieved with the series had he not been pulled off to do *Target* just as he was planning his fourth season.

A very erudite and thoughtful man, Graham Williams comes across as someone who might have achieved great things with the series were it not for the restrictions he was under. Faced with having to remove many of the elements that had made *Doctor Who* popular under Hinchcliffe, Williams sought a different avenue which, while it increased the star potential of Tom Baker, drew much flak from the fans at the injection of so much humour into the show.

The current Producer, John Nathan-Turner managed to find that other successful avenue which seemed to elude Williams. Like Sherwin, Nathan-Turner is blessed with tireless energy which he has used to extend the role of Producer to boundaries far beyond the limits of just looking after the television production angle. An ambassador for *Doctor Who* to many countries the world over he has maintained, at the same time, an accessibility to even the youngest of *Doctor Who*'s vast networks of fans.

It is to these nine people that this *Doctor Who Special* is respectfully dedicated.

Jeremy Bentham

VERITY

LAMBERT



Top: Verity Lambert, the very first Doctor Who Producer, on location during the filming of *The Flame Trees of Thika*. This spread of pictures: A selection of scenes from Lambert-produced adventures featuring William Hartnell as the Doctor, Carole Ann Ford as Susan Foreman and William Russell as Ian Chesterton.

"Doctor Who never was intended to last just six weeks" affirms Verity Lambert, the first ever Producer on this historic series, commissioned for the autumn 1963 BBC time schedules. "Right from the beginning we were told it would be a year round production. Certainly by the time the first episode was shown we had most of our scripts together for the full season. The only thing we didn't know then was that there would be another season after that. This myth about the show only being planned to last six weeks is one that has grown up over the years, probably more as a result of inventive reporting than anything that actually happened with the show."

For Verity Lambert *Doctor Who* was the start of a golden road of television productions that has led her today to become one of the most powerful figures in both independent television and the British film industry. Her credits, almost all of them in the realm of drama series production, read like a Who's Who of popular TV. Her first ITV series, *Budgie* was a hit and this was followed in the next decade and a half by *The Sweeney*, *Minder*, *Fox*, *Hazell*, *Quatermass IV*, *The Flame Trees of Thika*, *Charles Endell Esq*, *Widows* and latterly, *Reilly*, *Ace of Spies* to name but a few. As Executive Producer of *Euston Films* her office has also overseen productions aimed specifically at children (for example *Stainless Steel and the Star Spies*) which have reflected her underlying attitude of always treating children like adults when making programmes for them.

Still only in her forties Verity Lambert was recently voted Business Woman of the Year by the Institute of Directors and the champagne company Veuve Cliquot. This award, one of the highest in commercial circles, suitably marks a thirty-year career which has



taken her from the typing pool to a position as one of Britain's top executives. Virtually all of her work has been for ITV, with *Doctor Who* being among the few notable exceptions.

"I still have nightmares about *Adam Adamant* which gave Gerald Harper his first taste of stardom. It was designed to compete with *The Avengers* in that it had some science fiction overtones to it. The basic idea was of a Victorian adventurer being frozen in time and then coming back to life in Swinging London of the Sixties complete with cape, swordstick, and old fashioned morality. Essentially it had the same ingredients as *The Avengers* but the mix was all wrong and we had terrible problems all through the two seasons. It's the only show I look back on now and consider to have been a failure."

Described in the newspapers of the Sixties as a "thin, somewhat sad-looking girl" Verity Lambert left school - Roedean - with no real ambition. She attended the Sorbonne University in Paris for a time before returning to England and taking a secretarial course, after which she began hunting for a job.

"I began as an ordinary typist" she recalls, "before moving up to become a secretary with ABC television. While I was there I pestered just about everybody until they let me do a little work as a Production Assistant."

Verity Lambert's graduation into the world of television production came with her assignment as a secretary-cum-general aide to an American TV Producer. He took her with him to the States where she learned the formal mechanics of production and consequently gained a fierce interest in the medium. Returning to the U.K. she took up the reigns of her career at ABC as a full-time Production Assistant on such shows as *Tempo* and *Armchair Theatre*. During these eighteen months she was responsible to Sydney Newman who, in 1963, crossed over to the

BBC to take up a post as Head of Drama.

For a long while BBC Programming had been losing ground to the ITV and among the package of shows dreamed up by Newman, and Head of Serials Donald Wilson, to dent the ITV ratings winners was *Doctor Who*. Seeking a Producer who would blend energy and enthusiasm with capability and resource Newman chose Verity Lambert. But how much of *Doctor Who* had been set up at the time of her taking up the post?

"The format was pretty well defined by the time I arrived. Donald Wilson had already given the job of writing the first story to Anthony Coburn together with firm guidelines as to how the characters would be broken down. The Doctor was to be irascible and unpredictable. You didn't know at that time if the TARDIS actually belonged to him or even if he could operate it properly. What nobody wanted was a conventional dotty old professor so it was stressed that the Doctor should be something of an anti-hero to begin with. Susan was his original travelling companion to mix knowledge with naivety, though it was Anthony Coburn who cast her as the Doctor's grand-daughter. I know it's very much a part of the programme nowadays but at the beginning I think Anthony Coburn felt there was something not quite proper about an old man travelling around the galaxy with a young girl for a companion. Ian was there to be the hero figure and to be physically adept, with Barbara on hand to solve the human orientated problem posed by the Doctor and Susan being something special."

The teething problems Verity Lambert had to contend with on the infant programme were formidable, not the least of them being the revolutionary nature of the show itself. Doing science-fiction on television is expensive at the best of times, but doing it on a total

budget of £2,500 per episode was almost impossible.

"David and Mervyn were absolutely super in the work they put into *Doctor Who*" recalls Verity Lambert, commenting on David Whitaker, her first Script Editor, and Mervyn Pinfield, the Associate Producer.

"Mervyn was appointed to be our technical adviser because neither David nor myself were scientists in any degree. Our brief was to "use television" - that is, make use of all its resources and new developments in order to achieve a scientific look. Mervyn Pinfield came up with opening graphics by suggesting the use of a camera pointing down its own monitor.

"We were all very nervous making our first few shows simply because we were doing things that had rarely been done before, and certainly not by the BBC. David and I relied heavily on Mervyn to read through story ideas and scripts to see if they could be done easily and to our budget, or to suggest ways of modifying them so that they could be done with photographic tricks."

Aside from Anthony Coburn, who penned *An Unearthly Child*, the choice of writers for the programme was in the hands of David Whitaker who, in turn, recruited as many film series writers as he felt he could afford - principal among these were Terry Nation and Dennis Spooner.

"David chose Terry Nation on the strength of some science-fiction work he had already done for ITV, *Journey Into The Unknown*. At first we were a bit wary about accepting his storyline about the Daleks because of the bug-eyed monster concept. Sydney Newman had outlined a series that was part educational towards history and part educational towards science; the aim being to expose children to science and history and hopefully interest them in it. I didn't feel the Daleks





altered Sydney Newman's format mainly as they were in functioning mechanical cases.

"Dennis Spooner was known mostly for comedy and as our scripts started coming in I decided I wanted to experiment with putting comedy into *Doctor Who*. *The Romans* (an early, humorous story) perhaps didn't work very well although I liked it enormously and I know Bill (Hartnell) felt much more comfortable doing comedy than all the scientific stuff.

"Ironically it was the Daleks that caused us more problems than the comedy elements because they came in at our greatest time of crisis..."

The crisis referred to by Verity Lambert concerned the situation she encountered when assuming the post of Producer on *Doctor Who*. Sydney Newman's "new broom" approach had caused the greatest upheaval on the production side the Corporation had ever known. In a bid to purge the BBC of its "Auntie Beeb" image, thought to be somewhat stale in the wake of the fast moving commercial networks, the Children's



Television Department had all but been abolished. Programmes which ordinarily would have been handled by the Children's Department Producers were hived off and given to the Drama Department, and this included *Doctor Who*. This led, not unsurprisingly, to a great deal of resentment towards the show by some established bodies, the objections multiplying as *Doctor Who* started reaching the production stages.

"With our budget of £2,500 per episode we had to rely heavily on people being highly inventive and doing their best with what little money we could give them. Building the TARDIS was an enormous initial outlay as everything about it had to be different - all new with nothing from stock. Similarly with the Daleks we had their cost to bear in mind plus the cost of constructing their metal city.

Now the truth of the matter is you could recover some of your huge outlay on these stories by doing historical dramas where things like costumes could come from stock. A lot of people, though, didn't see this and just assumed, from what we were spending on the 'science' shows that we were on big money at the expense of the Children's Department - a point which Sydney Newman and Donald Wilson were constantly having to contest.

"The crisis came when Donald Wilson saw the scripts for the first Dalek serial. Having spent so much time defending *Doctor Who*, because he believed in it, he saw the Daleks just as bug eyed monsters which went against what he felt should be the theme of the science-fiction stories. There was a strong disagreement between us, in fact it went as far as Donald Wilson telling us not to do the show. What saved it in the end was purely the fact that we had nothing to replace it in the time allotted. It was the Daleks or nothing.

"What was very nice though was Donald Wilson coming up to me after the Daleks had taken off and saying, 'You obviously understand this programme better than I do. I'll leave you to it.'

The mail which came into the production office after the Dalek serial was both hefty in quantity and indicative of the wide audience *Doctor Who* was getting. It was not just pulling in children but a wide cross-section of adults too which was especially rewarding to Verity Lambert. In her eyes the popularity of the Daleks did not just extend to children.

"Personally I feel their success owes a lot to the shape and the voice. The Daleks are evil but at the same time they're pitiful as well. In a way they're like huge adult toys."

During her two and a half years on *Doctor Who* Verity Lambert polished and refined traditions of high standards for the programme which have since been carried on both by her successors on the series, and by herself on other programmes. But no matter how many other programmes she has produced since 1965 Verity Lambert still remembers the very special magic of *Doctor Who*.

"It was very tiring to do but at the same time very stimulating due to the enormous freedom the format presents. There was always something fresh to see and the environment of the programme continually changed. It has never lost its ability to fascinate audiences and to frighten them a little as well.

"I did not much care for the Caveman story as a whole but the ending of episode one is an absolutely magical sequence. There was no dialogue during those last few minutes, it was all done visually and, I think, with great invention, taking the four central figures on a ride through time to that desert and then ending with the shadow falling over the landscape. It summed up just how new *Doctor Who* was as a concept."



Top left: John Lee as a member of the Thal race, Alydon, in *The Escape*. Top right: Carol Ann Ford as Susan Foreman. Above: The Doctor tries to interest Richard the Lionheart (Julian Glover) in a decorative seat-belt.

JOHN

WILES

taking on a show he had not been instrumental in creating was the question of the lead actor – William Hartnell – and during his time on the programme Wiles had cause aplenty to rue the eccentricity of the first Doctor being mirrored in the actor playing him.

"He (Hartnell) wasn't as old as he thought he was. When he was with me he treated himself almost as a seventy-five year old. It may well have been that he was physically not in the best of health and so could not learn lines. Consequently, studio days could be absolute purgatory for everybody. If Bill was in an unhappy state then it put everyone into a terrible state.

"Eventually my Directors devised a code for me. They would turn to their P.A. (Production Assistant) and say, "You had better phone the Designer", which meant, "Get John down here quick" so that Bill wouldn't know I'd been summoned.

"One day I got a call from the studio to say that all the Dressers had come out on strike! (Editor's Note: Dressers are the studio staff responsible for fitting an artist into a costume to prevent risks of costumes getting damaged) Now this was a cataclysmic start to a day in the studio where you depend on all your back-up all the time. Bill had simply offended his dresser, who had then complained and so the entire staff had walked out. And this was on the *one* day you had to get an episode recorded. So there were those kind of pressures all the time."

John Wiles does reserve a lot of praise for Hartnell's co-star at the time – Peter Purves – who played the role of Steven Taylor. "He was very supportive and helped as much as he could. I imagine it must have been very nerve-racking for him in that he never knew, from one day to the next, what was coming from Bill."

For a man of great artistic ambition and drive John Wiles also felt himself to be hamstrung from above in his approach to *Doctor Who* which he wanted to be different from the programme which had been helmed by Verity Lambert. "The feeling from above was that the show works now, and will continue to run as long as Bill Hartnell plays the Doctor. So perhaps I was mad for wanting to change it. But our audience research had shown the Production Office that many adults watched the show and so I felt we could do better than we were doing."

Wiles agrees that his successor (Innes Lloyd) had the best idea, which was just to sit tight for a while and wait for Hartnell's yearly contract to expire before opting to change the lead actor. In his case, however, the time factor was too great and his decision to move on came much earlier.

"I am still proud of all the things we tried to do on *Doctor Who* at that time, but the answer to the big question is I resigned. I'm one of the few Producers ever to resign from the BBC, and it was simply because I was heading very rapidly for a nervous breakdown and I decided if I was going to have a breakdown it might as well be in something for which I had respect, rather than this programme which, at that stage, I did not like."

The early retirement of John Wiles from producing *Doctor Who* lost the series a very high minded and imaginative figure who, with his Script-Editor, Donald Tosh, had some very bold plans for the programme.

"The actual period of working could have been very fruitful. We were trying not so much to break the format but to develop it. I know that sounds very pompous but with my experience as a writer I felt we could do it."

"I had been with the BBC a long time before *Doctor Who*. I had started off in the early

// was never happy with the role of a Producer" says John Wiles, the second holder of that position on *Doctor Who*.

"A Producer is really a desk person, deriving pleasure and satisfaction from battles in the office. This was very frustrating for me as I am much more a writer and a Director. I want to get down onto the floor and pull it together; to make it work with the actors and the crew."

Recalling his period on the show now – which in practical terms ran only about six months – John Wiles considers it to have been a mistaken appointment. His own preference is for serious drama, testified by the many novels and theatrical plays he has to his name. At the time of his succeeding Verity Lambert on *Doctor Who* he felt the series had been bound into a somewhat light-hearted mould. As events transpired, however, he found it a mould all but impossible to change. The crux of John Wiles' problem with



Top: The second *Doctor Who* Producer John Wiles. Above: In *The Myth Makers the Doctor* (William Hartnell) chats with Odysseus (Ivor Salter) and Agamemnon (Francis de Wolff).

fifties as what was known then as a story adaptor. At that stage nobody knew how to write for television and all my generation – people like Norman Crisp and Eric Paice – were more or less starting at the ground floor. We were terribly lucky. We were about the only generation there has been up to now of television writers. I thought we were going to be just the first generation, but in fact, with the recession, there has not been a great body of people taking over from us.

"We came in at the ground floor to try and learn how to write specifically for television plays and for television dramas. I was a script writer/adaptor till about 1958, then I became a Script Editor on long running series like *Compact* where you were trying to organise the whole script side. Now that was a nightmare because you never stopped. One episode was always recorded while the next one went out live, and so on. And *Compact* was on twice a week so even if scripts were a day late the whole system broke down; sets could not be designed, you couldn't cast characters – it was just a constant headache. But it was exciting and it was fun.

"Then when BBC 2 started I moved over to take charge of their thriller serials spot working directly for Donald Wilson who was one of the co-founders of *Doctor Who*. I was still a Script-Editor but, with Donald Wilson being Head of Serials, I was in a more executive position because we did not have a formal Producer then. At the same time I had a parallel career going as a Theatre Director and I was constantly pestering Donald Wilson to put me on a Director's Course because I wanted to be a television Director – working with actors on the Floor. So with all this background Donald Wilson decided, for reasons I will never fully understand, to make me into a Producer. Perhaps he felt I would be

perfect in combining the caring attitude of a Script-Editor with an understanding of the Director's viewpoint. Part of the reasoning, I'm sure, is that nobody at that time truly knew what a Producer did."

John Wiles qualifies this last statement by a personal observation that throughout his entire career in the entertainment industry he has known only two people who truly fit the cap of a Producer, one of them being Verity Lambert.

"She is an extraordinary woman, capable of that rare talent of working like a spider in a web and getting a creative 'kick' out of bringing together personalities and sometimes making something out of a clash of personalities. Verity seemed to generate activity all around her. No sooner would she walk into the office than phones would start ringing and her secretary would be in taking down whole reams of instructions and notes.

I trailed Verity for about six months – sitting in on all her conferences and getting to know people like Dennis Spooner and of course Bill Hartnell and Terry Nation.

Gradually I began taking over and getting more executive responsibility, especially with those shows I was slated to produce



such as the monster Dalek one (*The Daleks' Master Plan*).

From the creative standpoint John Wiles drew the greatest support from the man selected by Donald Wilson to be his Script-Editor – Donald Tosh. It was the two together who forged the notion of pushing *Doctor Who* beyond the comic strip format it has established throughout its first few years.

"I always got on with Donald, right from the very beginning. He was so out of the BBC mould. He really played up this whole thing of being something of an eccentric. He was the first person, for example to start wearing the Beatle caps and the flowered shirts that came into fashion about then – And he loved to have people talking about him.

"But he was wonderfully mercurial in mind and very erudite. He knew his sources and had very firm ideas where he felt we ought to be going on the programme.

"Primarily we wanted to develop the programme and get it out of the somewhat childish rut we felt it was in. It was the boundaries I think we wanted to extend the most – to push it, if you like, a little bit more towards adult science-fiction; probably less specified than it had been so we could touch subjects that Verity and Dennis hadn't wanted to touch.

"We were looking for an avenue into serious science-fiction. At that time, in the mid-sixties, there were a tremendous number of very exciting things going on in fields like space exploration and I felt with things like rockets to the Moon we were missing, with *Doctor Who*, important ingredients in our work for concentrating too much on this child-like fantasy.

"Brian Hayles' story – *The Celestial ToyMaker* – was a good indication of what we really wanted. So too the one about the space ship on its way to another planet (*The Ark*).





Above: Professor Maxtible (Marius Goring) and Edward Waterfield (John Barley) in *Evil of the Daleks*. Below: A scene from *The Massacre of St Bartholomew*. Bottom left: Leonard Sachs as Admiral de Coligny. Left: *The Doctor with Ben and Polly in Power of the Daleks*.



That story was mine at least from the conceptual point of view. I had this idea of an enormous ship that was so big that you could get the whole of South London into it. You could drive cars, ride bicycles – the whole notion of forests floating in the air. It seemed a marvellous idea but it lacked story material so we gave it out to two writers (Paul Erickson and Lesley Scott) with whom I had a very enjoyable time working to shoot a storyline. They delivered some very good material although, in the end I think, a lot of it was re-written by Donald Tosh.

"The other idea that Donald and I had was for a story we were thinking of called *The Face of God* whereby the TARDIS is stopped in mid-air by this enormous face which claims to be that of God himself. Of course towards the end it would be proven that all was not as it seemed – ironically enough I think *Star Trek* finally did do something very similar, and indeed they did a lot of ideas I would have liked to have seen done on *Doctor Who*, especially those where myth is combined with scientific achievement, such as *Who Mourns for Adonis*."

Although now hailed as one of the *Doctor Who* classics *The Daleks' Master Plan* was no favourite story as far as John Wiles was concerned. Indeed, insofar as it was scheduled midway between two serials for which he held high hopes (*The Myth Makers* and *The Massacre*) the master plan serial was, in his own words, "an enormous rock in the middle of a sea, and one on which any boat we were going to run would be submerged. It was immovable and right in the middle of this period, handed to me by Verity and Dennis. Donald and I virtually washed our hands of it and it went on more or less without us in the hands of Dennis Spooner – who did most of the writing – and Duggie Camfield. I was

nominally in charge but I had absolutely no authority over it since none of it was my concern."

The two serials either side of *The Daleks' Master Plan* would have worked far better, in John Wiles' eyes, had it not been for the "fantasy romp" of the big Dalek serial which had effectively consumed about three months of *Doctor Who*'s television time slot.

The Myth Makers had boasted *Doctor Who*'s first dip into mythology rather than straight history, while *The Massacre* had been a very literate attempt to introduce heavy Shakespearian drama into the series. They were, agrees Wiles, experimental.

"We were fairly keen to find our way around this whole business of doing historical stories. Should the Doctor actually get involved with the main characters? Should he meet Catherine de Medici, or should he just get involved with peripheral events. I think in the end we got fascinated by the idea of him just getting involved on the sidelines, which he did in the St. Bartholomew one (*The Massacre*).

"I know that doesn't get us around the problem of the Trojan story where I think he did actually meet Agamemnon, Achilles and people like that. I can't quite recall why the script ended up as jokey as it did. That was probably the Donald Tosh influence since "jokey" was one of his favourite themes. I would probably have liked to have made it more serious but at that time I was more interested in testing the temperature of the water to see what we could do, and how far we could take the format.

I do remember suggesting to Bill that we take the TARDIS to a planet where there is no gravity and no oxygen – where he would have to wear a spacesuit. You never heard such an uproar in all your life. ●

DOCTOR WHO

20 Years - a Celebration

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RULES

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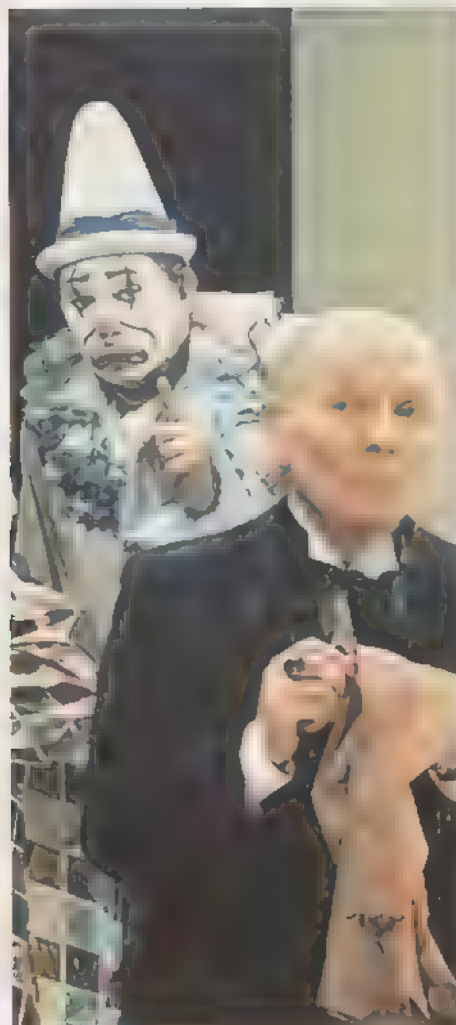
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INNES

LLOYD



"The BBC said to me, 'Do you want to want to produce *Doctor Who*?' to which I said, 'No, thank you very much, I've come here to be a Director, and anyway I don't like science-fiction'"

So ran Innes Lloyd's first interview where he was broached to become the third Producer of the by-then two and a half year old *Doctor Who* series

When John Wiles opted to leave the programme after a comparatively short period in the Producer's seat the BBC found themselves in the position of having to find a suitable replacement for a show fast becoming one of the Corporation's television flagships. Entrusting the job to Innes Lloyd was something of a gamble. Aside from his declared non-interest in science fiction it was also his first job as a Drama Producer having spent about seven years handling outside broadcasts of royal occasions and the like. It was a gamble, though, that paid off as Lloyd himself now admits

"I discovered the fascination of *Doctor Who*. I found you could actually do with it anything you really wanted to do, and that was fun in drama terms. You could cover an enormously wide horizon - from cowboys to computers. I always preferred the stories that dealt with people yet, at the same time, having a scientific background and that was why I got Kit Pedler involved."

Outlining a career that lead him to discover the great flexibility of *Doctor Who* Innes Lloyd would appear, on paper, to be someone least suited to the role. He was in the Royal Navy during the Second World War before becoming, like Peter Bryant after him, an actor. He started between 1946 and 1953 when he entered the BBC, firstly on the radio side at Bush House and then into Television Presentation where he was one of four in a job now commanding over 250 staff. From there came promotion to a Producer on Outside Broadcasts before he took on *Doctor Who* starting with the very well remembered show, *The Celestial Toy-maker*

With one break for *Tomb of the Cybermen* (see Peter Bryant interview) Innes Lloyd helmed the series for two years and 77 episodes. From there on after all his work has been in the sector of Drama producing enormously successful plays, including Paul Gallico's *The Snow Goose* in 1971 and the 1979 account of the life of Malcolm Campbell, *Speed King* starring Robert Hardy. Later this year viewers will be able to see his play in two parts on the life of the BBC's own *Lord Reith*.

For Innes Lloyd *Doctor Who* was clearly a turning point. But how did he find this move into an area previously unknown to him?

"It was a challenge to take over something that had been set up and was going so well with Billy Hartnell. Every time you did a show your horizon had to be ever wider because

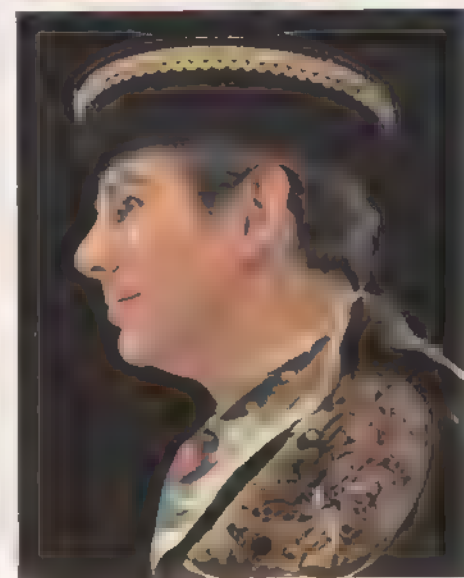
you just couldn't go down the same road as before otherwise the story would get a bit tedious. I think that policy worked. I was asked if we were ever under threat by such things as *Thunderbirds* (ITV) - we probably were but I used to ignore all that. It seemed to me that we had so many good things going for us. We had the format. We had the TARDIS, we had the concept of the time travellers, and of the Daleks coming along every now and then. They (the ITV) were the ones who had to compete..."

At that point in the show's history the Daleks were still very much to the fore in the programme, though for both practical and copyright reasons they could not be seen appearing too often. Attempting to bridge the inter-Dalek spaces with similar technical wonders prompted Innes Lloyd into making what he feels now to be his greatest contribution to *Doctor Who*

"I wanted to get someone in to write for the programme who had a good scientific background; who could provide us with real information, and who could show us where science was perhaps going. I contacted my old friends in O B (Outside Broadcasting) and asked someone in the science slot if they knew anybody that had that kind of creative mind. They recommended me to Kit Pedler whom they said was both a brilliant Doctor and had a very wide view on science."

"So I met Kit, and he virtually came in with the idea of cybernetic surgery, and hence the Cybermen."

Aside from being a very successful monster in their own right, the appearance of the Cybermen in *The Tenth Planet* signified the pivoting away from the heavy, period costume pieces in *Doctor Who* and much more towards hard hitting s-f adventure in which ever more fabulous arrays of monsters were



the order of the day

"I always took the view that *Doctor Who* was an adventure story aimed at the age of about fourteen. Obviously we took a great number of younger ones with us and hopefully some older ones as well. If, too, we had a good gutsy story we might pull in some mums and dads watching with the others.

"We did find that the historical stories weren't popular! *The Highlanders* was the last one we did and previous to that we had had the very bad y received cowboy one, *The Gun Fighters*. The problem, I thought, was that we had too many very good costume dramas on the BBC, especially at that family viewing slot. So we were really stepping into somebody else's territory."

So having taken the significant decision to remove the costumed historical stories from *Doctor Who*'s format what did Innes Lloyd see as suitable replacements?

"Two things. I wanted the kind of adventure stories you could relate to in everyday life, and I was also looking for something as an alternative to the Daleks – which is why the Cybermen came about, and later the Yeti."

"The Cybermen hit the nail on the head in their very first adventure (*The Tenth Planet*) even though they were not as well costumed as they are now. Gerry Davis, Kit and myself all felt pleased at how that first one had gone so we decided to put them into some other situation, and spend a bit of money making them look more sophisticated."

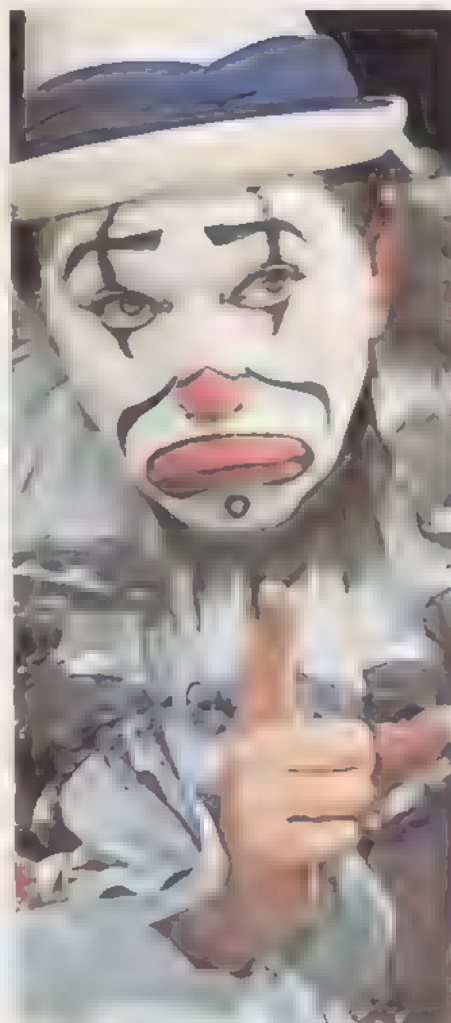
"This was the fascination to me of the *Doctor Who* formula that at first you could tell a story using, say, the Cybermen as symbols of a point of view in a morality play situation. And there were, subsequently, several versions of that story you could tell – mapping that behaviour pattern onto a new set of characters in a new situation and seeing how they would react to it."

Innes Lloyd's enthusiasm for generating a believable cast of characters and facing them with a powerful alien menace was a high determining factor in a major decision as Producer of *Doctor Who* – the regular resumption of the six (or more) part serial. Not counting the epic length *Daleks' Master Plan* experiment only one six-parter had run between *The Chase* in mid 1965 and *The Faceless Ones* in 1967.

"I think an audience enjoys longer stories because you've got time to develop the plot and the characters better. You feel you've got to know a particular character if you've seen him for six or so odd weeks. From a Producer's point of view six-parters are more cost effective as they give you six episodes' budget to play with, which, in turn, means more opportunities to go out on location. I was able to juggle my budgets a bit anyway – saving on one story to be able to spend on another, but my goal always was to get the shows outside whenever possible because it gave them space. You know what I mean – no matter how ingenious your Designers, if you're bound to a studio you always have that cramped-in feeling which is very hard to get around."

Perhaps the biggest decision Innes Lloyd had to face throughout his two years on the programme was the logistical one of how to carry the series on in the face of William Hartnell's retirement.

"Yes it was a difficult time. Basically by this time William was no longer a young man. He's done it solid for three or more years and I don't think even he'd intended staying as long as he did. It took a great toll on him; he felt he needed a rest, his wife, Heather, felt he needed a rest, and we were left to decide whether to carry on or not. As Godfather of the whole thing it was Sydney Newman's



wholehearted wish that we should and so, with Shaun Sutton in on it was well, we set about looking for a new Doctor.

"We drew up and whittled down a great list before we got to Patrick Troughton, although in many ways he was an absolutely ideal choice. He had versatility going for him – he was, and is, a distinguished character actor with a great many varied roles behind him. He was always in demand. He was always a popular actor with a great following especially with family viewers due to the great number of classics he'd appeared in at that time."

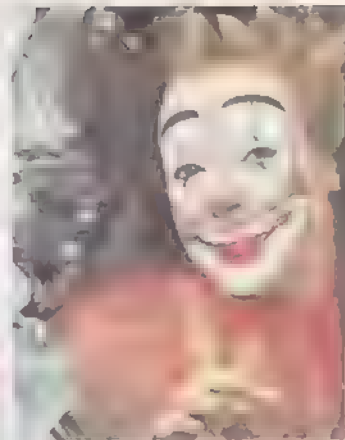
"Most important of all, I think, was that he had a leading actor's temperament. He was a father figure to the entire company and hence could embrace the whole company and sweep it along with him. Patrick was the kind of actor whom everybody enjoyed coming to work with. And the bonus there was that with someone as good as Patrick you could entice other people into the cast of a very high stature. I believe we got some of the very best actors you could get during that period."

"I do recall there had been a serial on ITV – either *The Plane Makers* or *The Power Game* which had been very successful. I had adored it and it was always a wish of mine to get as many of the cast from that production as I could for *Doctor Who*. Peter Jeffrey was one of them, so was Peter Barkworth, though I don't think I ever got Rosemary Leach whom I'd wanted."

Peter Barkworth starred in *The Ice Warriors*, one of the many Troughton stories set in an Earthbound environment. For the greater part of his travels William Hartnell's Doctor faced alien monsters in exotic locations. After a successful 'pilot' experiment with *The War Games* Innes Lloyd opted to bring Patrick Troughton's *Doctor Who* far more down-to-Earth than ever before, setting not only new standards for his own shows, but pointing a way ahead for his successors Peter Bryant and Barry Letts. Like many of the Producers after him Innes Lloyd felt *Doctor Who* was strongest in thrilling audiences when the setting was somewhere familiar to the viewers – hence the incongruous but striking sight of Daleks gliding along a Victorian mansion's hallway, or faceless Chameleons operating the sick bay in Gatwick Airport.

The gradual turnover to Earth-based stories reaped a harvest of increased ratings for *Doctor Who*, but it also spurred some critic-





sm in its wake. Was the show in danger of portraying horror too realistically for young audiences?

Innes Lloyd could appreciate the point of view of his critics, but was always positive in his response

"It is very difficult to talk about violence on the screen without sounding as though one knows it all. I personally hate blood and gore on television especially if it can be copied. At the same time I believe the *Doctor Who* monsters scared grown-ups more so than children even though they were totally unreal. It's quite odd but if you hacked a Cyberman's head off nobody would really identify with it, least of all the children. They were always far more bound up with the elements of thrill and horror not knowing if the goodie was going to get the baddie, or vice versa. Having small children at the time I was very aware of what I wanted them to see on television. So, no, I don't think we were ever bothered about the reaction our shows were getting.

"I will admit to one mistake, even though it had nothing to do with a monster. In one story (*The Faceless Ones*) we had a scene where one of the Doctor's friends received an injection. After that episode had been on I received a phone call from a nurse saying did I realise how many children were due to have vaccination injections that Monday. And so I did worry for a time that I might have unduly frightened a lot of youngsters by linking, in their minds, injections with invading monsters.

It did turn out for the best in the end as it happened, because when I did a bit of phoning around and discovered that a great many children were now quite happy to have injections simply because they had seen them being done on *Doctor Who*! ●



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PETER

BRYANT



Jon Pertwee wasn't my first choice for Patrick Troughton's replacement," says Peter Bryant, the Producer responsible for handling the show during one of its most successful periods – the Monster Era of the late sixties

Peter Bryant himself was no stranger to the empires of both television and radio by the time he came to selecting the actor to follow Patrick Troughton. With a long career in the entertainment industry behind him he knew exactly who he first wanted.

"Ron Moody: He would have been tremendous for the part. He would have brought in extra elements of comedy I felt were missing from the show at that time. I know Patrick had been cast as this kind of Chaplin-esque figure at the beginning but I think towards the end we were beginning to take the whole thing a bit too seriously."

Jon Pertwee, however, was very high up on the list in the event of Ron Moody declining the role, as indeed he did. Peter Bryant's reasons for opting finally for Pertwee was simply his versatility. "He could do everything. He could act. He has those marvellous range of voices. He could sing. He could even play the guitar! In effect, he had all the qualities I was looking for to bring out a more light-hearted approach to *Doctor Who*. In the end, of course, he went and did completely the opposite – played it absolutely straight – but that too was very successful."

As a judge capable of assessing a role from the performer's point of view Peter Bryant is eminently qualified. Though involved solely with the production side of television, radio and the theatre now, his background is as an actor. He is best known to viewers of television in the fifties for his role as Jack Grove in the soap opera *The Grove Family* which ran for several series. In his time though he aspired to *Wuthering Heights* alongside Richard Todd as Heathcliffe, and several productions handled by Quatermass Producer Rudolph Cartier including *Such Men Are Dangerous*. To radio listeners he would be best known as an Announcer, a job he held down for nearly a year.

Finding the acting profession somewhat hit and miss as a source of regular income he began writing, firstly for radio and later for television. His big break came when he applied to Shaun Sutton – then the Head of Serials at BBC Television – for a job as a Story Editor on the strength of his virtual solo-handling of the BBC Radio plays division as a writer and a Director for several years

"I was very lucky there" Bryant recalls, "getting put into *Doctor Who* straight away by Shaun. I joined the show as a replacement for Gerry Davis who was looking for a way out. At the same time the Producer, Innes Lloyd, was also wanting to move on and so almost right from the beginning I found myself moving more and more towards the



Top left and top: Two faces of ex-Doctor Who Producer Peter Bryant. Middle left: Mary Peach starred as Astrid in *Enemy of the World*. Bottom left: *The Atlantian Fish People* from *The Underwater Menace*. Above: *The Doctor and Jamie (Frazer Hines)* are confronted by a *Servo Robot* on *The Wheel in Space*.



production side on the show."

The transition from budding writer to Script-Editor on *Doctor Who*, and then to Producer of *Doctor Who* was very rapid indeed. Peter Bryant trailed Gerry Davis for the first three episodes of *The Evil of the Daleks* and then story edited the remaining four episodes himself. Straight after that he asked Innes Lloyd if he could handle the Producer's job on the next story – more as a try out to see how well, or how badly, he would fare in the role. As things transpired Peter Bryant gave the *Doctor Who* audience one of the programme's all time classic serials, *The Tomb of the Cybermen*.

"I had a marvellous telephone call – I've never forgotten it – the following morning after one of the episodes had gone out. It was from Sydney Newman (the creator of *Doctor Who*) who just rang me to say how great he thought it was. It was the sort of thing Sydney Newman did, but for me, as my first job in television production, it was absolutely marvellous and very nice of him."

The success of *Tomb of the Cybermen* proved beneficial to both Innes Lloyd and Peter Bryant in that it gave the former a lever to move off the programme by proving that a suitable replacement existed, and for the latter it paved the way for his being able to move over, very quickly, from Script-editing to Producing.

Peter Bryant trailed Innes Lloyd for a few more stories after *Tomb of the Cybermen* before receiving his next full credit as Producer for *Doctor Who* on another of the show's all time classics, Mervyn Haisman and Henry Lincoln's *The Web of Fear*; the Yeti sequel story set in the London Underground which featured the birth of the UNIT idea.

The Yeti were only one of a whole string of monsters featured in his first season that have since become part of *Doctor Who*'s own

folk lore, and Peter Bryant was more than willing to encourage them. "I loved the monsters in the show and as far as I was concerned we could never get enough of them. I always knew how well we were doing with them by looking at my own children's reactions to the stories. You could see whenever you had a good monster on your hands because they would watch *Doctor Who* with their hands in front of their faces, peeping out through the fingers and shutting them whenever it got too scary. I think we had some terrific monsters at that time. My only regret was that they cost so much each to make you could never get as many of them in a story as you really wanted."

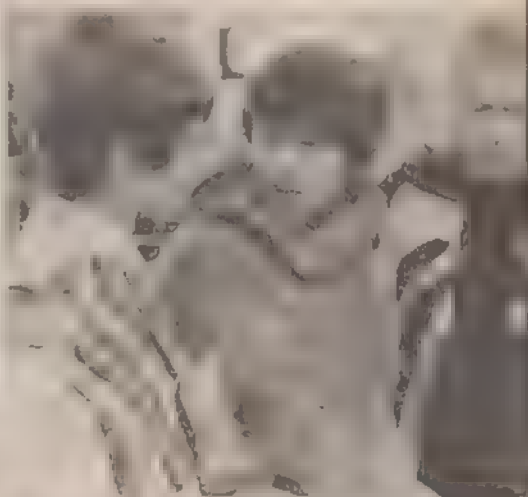
Having a family of *Doctor Who* addicts (at the time Peter Bryant was married to actress Shirley Cooklin who had played the villainess Kaftan in *Tomb of the Cybermen*) helped Peter Bryant weigh up in his mind the extremes to which *Doctor Who* could go in presenting frightening scenes to children. Much fuss was raised about *Doctor Who* in a BBC review programme called *Talkback*, transmitted in 1967, which criticised the programme for being too violent. But was this indicative of the feedback Peter Bryant's own office received from the public?

"Not a bit of it. I think in all my time there we only had one really harsh letter from a parent who said her child had been badly scared by the Cybermen. So I wrote back and invited her to bring the child along to the studios the next time we did a Cyberman story, and when they came I arranged for one of the Cybermen actors to take his mask off. After that he was quite happy."

"I did keep a tight reign on the show but I was always for making the show more realistic to get the best out of it. With UNIT, for example, that appeared to work very well and so it seemed to me a good idea to extend it. I



Top left: Nicholas Courtney as Brigadier Lethbridge-Stewart. Above: Jamie and the Doctor freeze with fear at the sight of the Yeti (Reg Whithead). Extreme right: Clent (Peter Barkworth) in *The Ice Warriors*. Far left: Jerry Wayne as Blackbeard the pirate in *The Mind Robber*. Above right: A scene from *The Ice Warriors*. Below right: A scene from *Tomb of the Cybermen*. Below *The Unicorn*, one of the fictional animals featured in *The Mind Robber*.



had always wanted to bring the show more down to Earth so that the kids could identify with the action and the characters. If you set a story on the London Underground it added an extra thrill you perhaps didn't get with the stories set in outer space."

The success of the Troughton Earth-based stories and the emergence of the UNIT idea pushed for by Director Douglas Camfield – whom Bryant describes as "the best there is" for handling *Doctor Who* – shaped the format for the serials which would follow Patrick Troughton's departure. But aside from casting Jon Pertwee as the new Doctor, how much influence did Peter Bryant have in the overall shaping of the colour shows?

"Quite a lot. Around that time I was asked to take over a series called *Paul Temple* from Alan Bromly and I intended that Derrick Sherwin should follow me as my Script-Editor, as indeed he did. *Paul Temple* was having something of a difficult time when I took over and so I had to make the jump from working in Serials to Series very quickly. So Sherwin more or less finished off those last two *Doctor Who* stories (*The War Games* and *Spearhead from Space*) on his own.

"I do remember being there for the filming of the last one (*Spearhead From Space*) up at the BBC Training Centre at Devesham. They were doing this scene of Jon Pertwee in a wheelchair. It was running away with him in it and he had this look of absolute horror on his face. To me it was a sign of the kind of comedy I wanted to use in the series.

"One of my ideas they did keep in the series all the way through after I'd gone was this little yellow banger Jon Pertwee used to drive around (*Bessie*). I felt it gave him exactly the right kind of eccentric look to contrast with the military set-up we were going to have in those shows.

I did cast the other regulars to go with Jon

Pertwee – Nicholas Courtney and Caroline John although I don't think Caroline stayed with *Doctor Who* long after I'd left."

Now having long since departed the BBC Peter Bryant is employed full time as an Executive Producer for one of the big London Production Companies handling shows in all media from commercials to theatre. Loose connections though are still there with *Doctor Who* insofar that his company acts as agents for newcomer *Doctor Who* writer Eric Pringle whose first show – *The Awakening* will be seen early next year.

Bryant also has wide connections with many Prop houses, Model shops and Effects Companies many of whom, like the *Bill King Trading Post*, found their talents being employed on *Doctor Who* during his tenure as Producer.

"I was instrumental in getting outside firms used again for *Doctor Who*, not only because it allowed us to extend what we could do in the show, but also because then the BBC's own Visual Effects Department under Jack Kine was still quite small even though more and more was being asked of it by more and more shows."

Peter Bryant agrees though that the most taxing worry a Producer on *Doctor Who* ever has to face is the selecting of the lead actor. So how then did he find the two stars with whom he worked the effusive Jon Pertwee and the shy Patrick Troughton?

"I wouldn't have said he (Troughton) was particularly shy. Not really. It's quite an earnest role this *Doctor Who* part because really you carry the whole bloody show! And it does take it out of you. I don't think Patrick was ever that keen on any bits of side publicity we thought we could drum up for the show. His attitude was more that he just wanted to do the job and then go home to his wife and kids. He obviously didn't want to stay on forever in

the part of the Doctor because, character-wise, it is a bit limiting on the actor.

"*Doctor Who* was, I was very glad to see, very good for Jon Pertwee. It established him as an actor in the public's eyes. Before then he was mostly known on radio, and even there only as a comic. He'd done rep and films: most notably the *Carry On...* films but again he was remembered more as a voice than as an actor. So *Doctor Who* really brought out the actor in Jon and since then, of course, he's never looked back. I would say *Worzel Gummidge* would not have been possible without Jon's grounding in *Doctor Who*."

Looking back on the show now Peter Bryant recalls his years in the Producer's and the Script-Editor's seats as a very busy and involved time in his life with some rewards and, thankfully, few real problems.



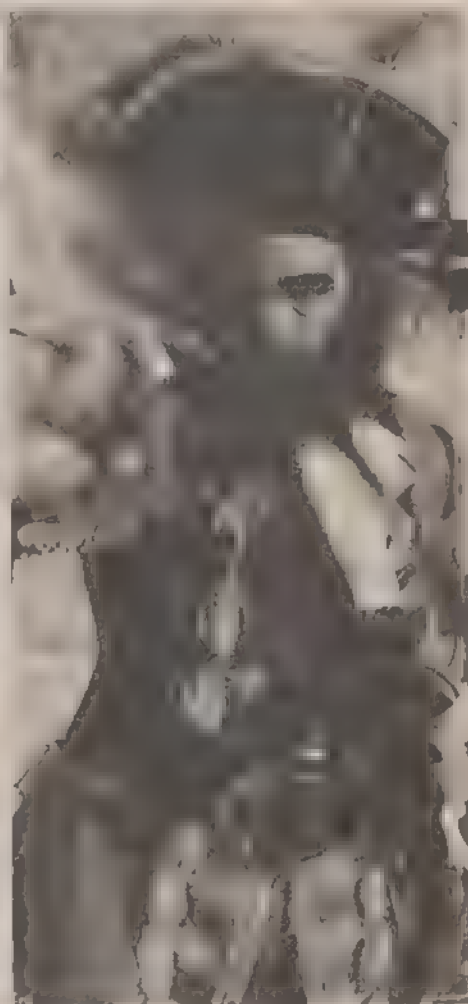
"I had known Victor Pemberton since our days together on radio when he, like me, was an actor and a writer. So I was quite pleased when I could bring him onto the show (Pemberton story edited *Tomb of the Cybermen* and penned the very horrific *Fury From the Deep*. Bob Holmes got his big break with *Doctor Who* and I greatly enjoyed working with Terrance Dicks who I also brought onto the programme eventually as my Story Editor.

"We only ever had one major fuss and that was with Mervyn Haisman and Henry Lincoln over their monsters the Quarks. Ever since the Daleks copyright on a monster has been a very tightly controlled thing, and so when Haisman and Lincoln said they wanted to take out sole rights to the Quarks there was quite a fuss."

A glance down Peter Bryant's list of *Doctor Who* list of credits his period does stand out for producing some of the most memorable shows in the series' history – *The Invasion*, *The Ice Warriors* and *The Mind Robber* to name but a few others. As a final question we wondered had he left *Doctor Who* with any ambitions left unfulfilled?

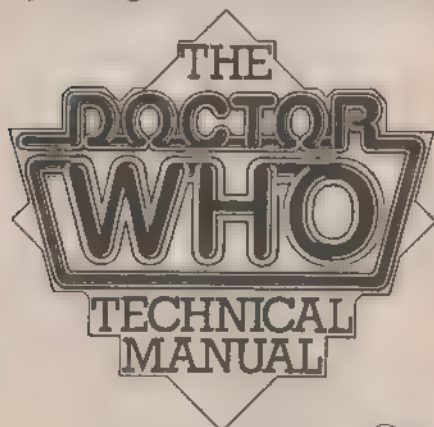
"Oh yes, it's the story of my life – people not doing what I ask them to do. Aside from Ron Moody declining to play the Doctor I also couldn't get Pauline Collins – John Alderton's wife – to play one of the companions. We'd had her in one show that I saw (*The Faceless Ones*) and I asked her later on if she'd do a regular part. But she said no which I thought was a great shame. We were lucky to get Wendy Padbury who has this incredible talent for never looking her age. Even now she can still play a 15 year old schoolgirl.

"But I would like to have had Pauline Collins – such a sparkling personality. She could make every line dance off the page."



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By
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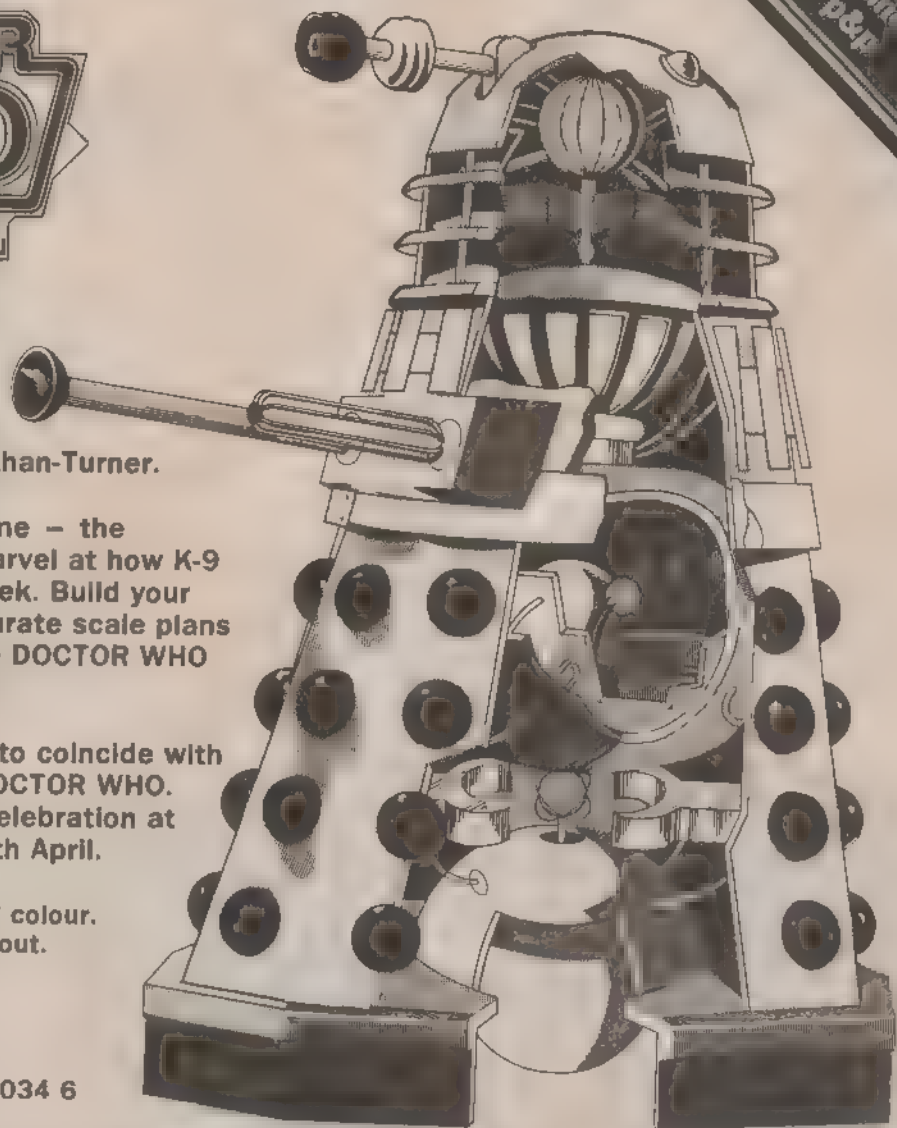
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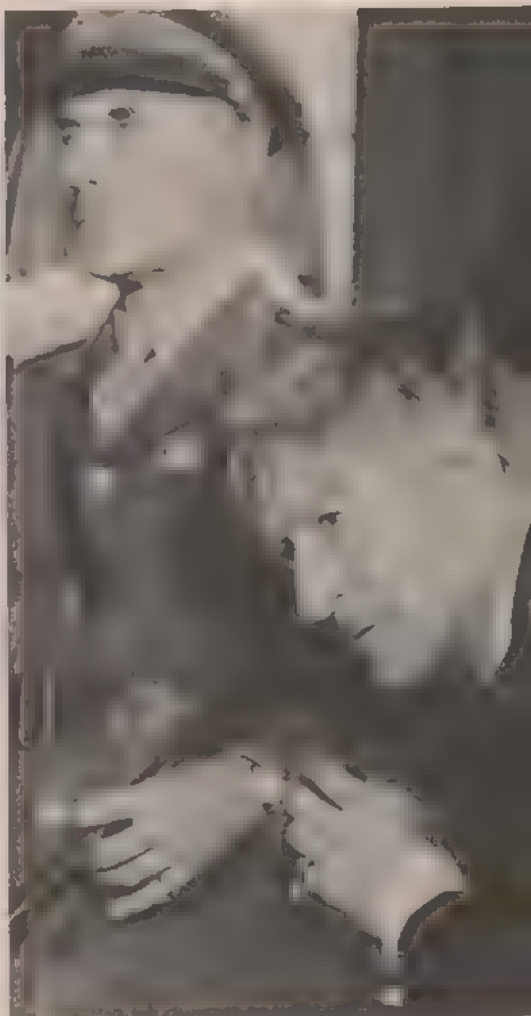
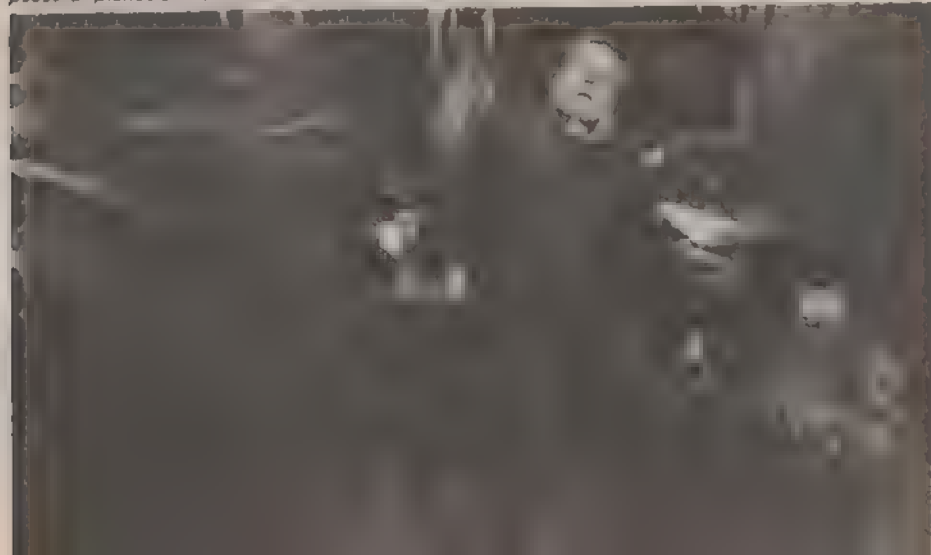
“I more often than not did an eighteen hour day at the Beeb,” remembers Derrick Sherwin, on paper the shortest duration *Doctor Who* Producer, in reality a multi-talented and highly adaptable figure who co-helmed – with Peter Bryant – the series over eighteen months

But whereas Bryant was firmly either a Script-Editor or a Producer, Derrick Sherwin frequently found himself having to fulfill both roles at the same time, even stopping off occasionally to pen full episodes and stories for the five year old programme. Describing himself as something of “a production doctor” Sherwin recalls the time he literally had to build a show from nothing.

“We lost one of the episodes of *The Dominators*. Don’t ask me why . . . I think we just ran out of money, having spent a lot on the Quarks and the outside shooting. Anyhow it came to me to fill in this one episode gap with no money, no sets other than our stock ones, and no actors. So starting with that I had to



Top left One time *Doctor Who* Producer Derrick Sherwin. Top right Jon Pertwee as the Doctor in *Spearhead from Space*. Above Zoe and the Doctor encounter the deadly Quarks on the peaceful planet of Dulkis in *The Dominators*. Below *The Yeti* attacks in *The Web of Fear*



create the whole story from scratch on an empty white set with a couple of robot costumes I’d managed to find in one of the stores from another programme. I ended up writing a nightmare for the Doctor which took me a day at the typewriter and which I remember quite liking when I’d finished. It was done very well in the studio. The Director made good use of the white lighting and smoke to create a very dream-like effect. From my point of view writing half hour episodes was my forte. I was quite used to the format, having previously done a lot of work on *Thirty Minute Theatre*.”

The episode in question became, with a little blending into the four subsequent Peter Ling episodes, part one of *The Mind Robber*, rightfully regarded now as one of the all-time classic episodes of *Doctor Who*. Writing this, and later all eight parts of *The Invasion*, utilised just one of Derrick Sherwin’s wide repertoire of talents within the medium of entertainment.

His background starts with the position of a scenic artist, a job he cultivated before moving on to study the techniques and arts of a Lighting Designer. Unhappy with working behind the scenes all the time he later trained as an actor, achieving roles in such productions as BBC TV’s football soap opera *United*. After fifteen years appearing in film, TV and theatrical roles he turned to freelance writing as a further stepping stone in his career. He spent three years writing mostly plays for both ITV and BBC before the Script-Editor’s post on *Doctor Who* came his way towards the end of 1967. Along with Peter Bryant he became joint Producer for Patrick Troughton’s last season of *Doctor Who* before taking full control of the series for *The War Games* and *Spearhead From Space*.

Since leaving the show Sherwin has been ►



Above: Patrick Troughton as the Doctor occupies himself by playing a game of cards in the epic adventure *The War Games*. Above right: Wendy Padbury as Zoe in *The Krotons*. Far right: Guest star Tina Packer played Ann in the six part adventure *The Web of Fear* that featured the return of the Yeti. Below right: Jack Woolgar as Sergeant Arnold in *The Web of Fear*. Insert: Professor Travers (Jack Watling) is attacked by the fearsome Yeti.

Creator, Producer, story Editor, Writer and even Language Interpreter on a wide range of productions, Children's series like *Ski Boy*, plays, documentaries and even some shows German television. He managed an Independent Production company for nine years before buying, from EMI, and financing a computer animation studio at Primrose Hill. Now the Manager of *Electronic Arts* he deals extensively in the medium of advertising, ironically in the position of hiring such *Doctor Who* actors as Tom Baker for voice-overs in commercials.

One of his major contributions to *Doctor Who* was an introduction to the programme of two writers destined to make enormous impacts on the series, Terrance Dicks and Robert Holmes. Initially brought in as a Script-Editor Terrance Dicks was also handed the task of writing for the planned ten week story that would close Troughton's era, *The War Games*.

"That show was a monster which, with hindsight, should not have strung out that long because it really hadn't got that much story to it. You were able to extend it simply by adding an extra war game every other week, but as a developing saga it really lacked running characters enabling it to hang together. It was all bits and pieces with different people playing out different war games. That was quite a nice idea but it never, in my opinion, worked properly. I think it was under-written. It was intended from the beginning to be an epic, but it hadn't really got the legs..."

Terrance Dicks had worked with Derrick Sherwin on their days together on *Crossroads* - a period Sherwin now refers to as, "three months of hell!" Dicks too had eyes for getting into story editing so when the opportunity arose for Sherwin to co-produce *Doc-*

tor Who he was pleased to be able to offer Dicks his "break" as a script editor.

"I'm very pleased," Sherwin remarks, "that Terry stayed as long as he did on *Doctor Who* because he has a very clear and very analytical mind which a show like *Who* needs. At the beginning I didn't feel he wrote the best dialogue in the world and didn't know too much about characterisation, but he could analyse stories well and plan sequences of events that made sense. In other words he was not so much a dramatist then, as most writers are, but he was a damn good storyteller."

"Bob Holmes I brought in to do four episodes initially because he had written an excellent story in the form of *The Krotons*. That had been a short story when it started off and Bob had brought it into me. I suggested he should expand it into something no longer than four episodes and he produced some excellent scripts from that. I felt it could have been better directed though."

Sherwin believes writing is the key stepping stone to building the finished production and he is firmly of the opinion that the story itself should determine how many episodes comprise its final televisual form - hence why *The Invasion* ran to the length of eight weeks.

"Everything should be dictated by the strength of the story writing. You should never do a run of just two. *Doctor Who* is essentially a serial and that almost automatically suggests lengths of anywhere between four and eight weeks. Basically I believe the average should be about six. The Cybermen invasion one was a good idea from Kit Pedler and it had a lot to recommend it as a story. So I simply broke it up as I saw fit and there was easily enough material there to give it legs for eight parts."

"You could, if you wanted, always tighten

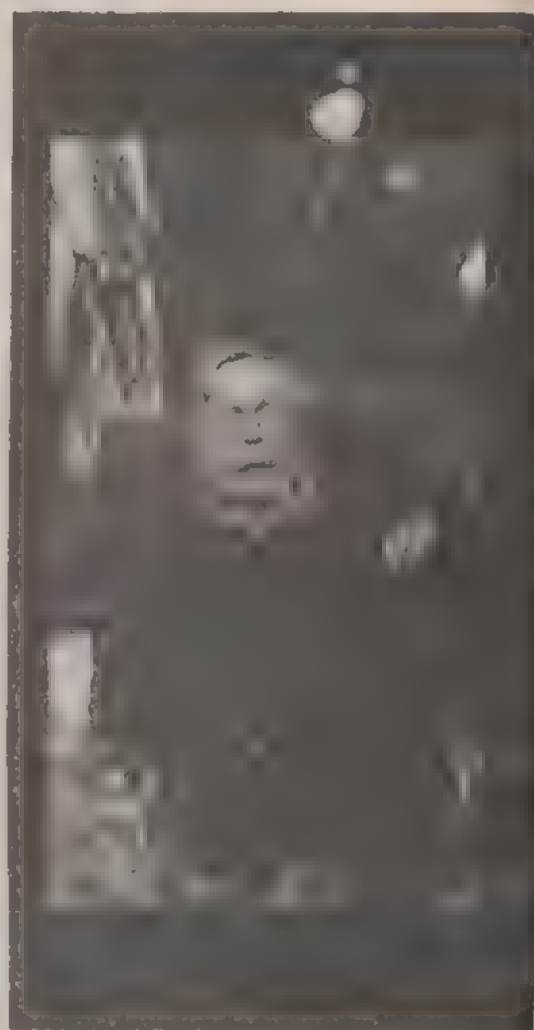
up on *Who* stories; pull them down by an episode and cram events further back down the storyline. But that was always at the expense of telling the story too fast. You have to remember that with your audience you are speaking to kids. They can rarely grasp one-liners. You have to tell them about it, show it to them, and then tell them again. It may seem sometimes to be tedious to an adult, but it is the one golden rule of storytelling which definitely pays off with kids, and more often with adults too."

Audience research for *Doctor Who* Sherwin recalls as being very good in the late sixties, and from the figures they received weekly he and Peter Bryant were able to plan shows for an average audience of between eight and fourteen years of age - the intelligent and inquisitive age he terms them. He admits, though, that there were wide age brackets either side of that mainstream for which they always tried to cater.

"You had the younger ones who would simply be intrigued by the 'uglies' or by the Doctor making a fool of himself. The others, beyond the middle bracket, would be sitting there watching probably just because it was *Doctor Who* which they used to watch in their youth and they hadn't anything better at that time to do. Also you had the parents who'd be watching it with the younger children to make sure they didn't get frightened. All told it was a very long and very loyal audience."

Having worked in so many areas of film and television for so many varying audience types Sherwin is quite critical of the current show's weekday slot which he tries to catch whenever he can.

"I feel it has lost its spot. Personally I wanted to put it in an entirely different spot to the one we had. I wanted to put it about 6:30 on Saturday evening or between 6:30 and





7.00 on Sunday evening. On both days that is the time that kids mostly watch television. The benefits would have been both a larger audience and a more accessible one.

"The 5.30 spot on Saturday we had was okay, I suppose. It came just after the football, giving kids time to watch television after father had finished filling in his pools coupon, but it was still a bit too early to act as a main hook.

"I'm a great believer in 'time hooks' – talking purely here as I would do as a BBC planner. 6.30 is a good hook to the evening's entertainment just as nowadays you find they tend to put on, in the winter months, things like *The Fall Guy*. Once you get an audience early in the evening they tend to stay with you unless there really is something fantastic on the other side. I don't know why this should be nowadays, but they still tend not to switch around once they've found a channel early in the evening. This is especially true at the weekends and that is where you need *Doctor Who*. It just isn't a weekday show."

One of Sherwin's most enduring innovations to *Doctor Who* was UNIT. The army Lethbridge-Stewart concept had worked well in *The Web of Fear* and Sherwin refined it for their baptism of fire against the Cybermen.

"What I wanted to do essentially was bring *Doctor Who* down to Earth because the time was ripe for a change. I wanted to mould the show along the lines of the old *Quatermass* serials which I'd found so compelling. I wanted to establish the concept of having things happen down on Earth with real people involved in everyday lives coming up against the unknown. Additionally it had the benefit of avoiding expensive sets and model building at a time when our budgets were being continually shaved.

"The Nicholas Courtney character of the

Brigadier was also a tremendous foil for the Doctor. He was a typical type-cast crass idiot from the army, but nevertheless quite intelligent, reliable, honest and straightforward."

The decision to retain UNIT, and especially to make the Brigadier such a spring-board for the new Jon Pertwee Doctor was a deliberate step by Sherwin towards bringing more upfront humour into *Doctor Who* as originally envisaged when Pertwee was chosen for the part.

"We wanted to exploit his (Jon Pertwee) comedy talents more so than I think he wanted us to do. In a way it was quite fortunate that we had to do the first Pertwee



all on location and all on film as it enabled Jon to overcome his initial trepidation with the part. I think, because it was his first straight part, he was wary of the penetrating gaze of the video camera. He was much more used to the film environment and so was able to settle into the part more easily.

"With Jon we wanted a slightly pottier Doctor than we'd had with Patrick. He was older than Troughton and so more convincing in the role of a 'fop' or a 'dandy'. The idea was that he would be basically the same lovable character underneath, but superficially more selfish and less introvert than the Troughton character. Jon Pertwee, who is really good at comedy, didn't want to be funny with *Doctor Who*. He wanted to play *Hamlet*, to be known as a serious actor. So in the end it resulted in a dichotomy between what they, the actors, wanted to be, and what we felt they ought to be. I think we got the balance right in *Spearhead*."

That *Spearhead From Space* turned out so well as a production is quite a point of personal pride for Derrick Sherwin whose job it was to restructure completely the storyline and the production planning once it became apparent no studio sets and space would be available.

"That was a nightmare time. We knew four weeks before we were due to start shooting that we'd lost our studios so I had to make the decision there and then to do it all on film with the restraint of not being able to get any more money. All our props had to be re-built from scratch, we needed to film an episode a week and I had just five days to replan and rescript the whole set up. And all that was at a time when I was doing a writer's job on a play called *The Time Keepers* which had also been brought forward as a production. Those were easily eighteen hours plus days!"



BARRY

LETTS

"No actor playing the Doctor should be acting *all* the time. There has to be enough of his own personality showing on the screen. It makes life easier for him, for the Script Writers, in fact for everybody."

So maintains Barry Letts, Producer number six, the third former actor to inherit the *Doctor Who* helm, following in the wake of Peter Bryant and Derrick Sherwin. They had cast Jon Pertwee into the title role with an eye to his talent for comedy. But despite the success of the debut serial, *Spearhead From Space*, Letts was happier to allow Jon Pertwee's own personality to shine through as the Doctor and so ease the strain on the performer required to play one part for many years. And, he stresses, this was not just the case with Jon Pertwee.

"Even with Patrick Troughton's Doctor, who was a very gnome-like creature at times, you'd find a lot of that in Patrick if you knew him well enough."

At the time of Barry Letts taking over as Producer on *Doctor Who* the show was going through a period of great change. Not only was the lead actor changing, colour recording was coming in, a new background for the Doctor had been formulated, and the year-long production schedules were being truncated down to cater for twenty, rather than forty, six-week seasons rather than forty week ones. Ironically, this latter change, instigated in planning form under Sherwin and Bryant, had been an idea at the back of Barry Lett's mind even during his time directing Patrick Troughton for *Enemy of the World*.

"Patrick was, and is, a very good friend of mine back from the days of my very first bit of television acting in *Gunpowder Guy* where he played Guy Fawkes and I was one of the conspirators. So we'd known each other a long, long time and while we were making *Enemy of the World* Patrick said, 'They (the BBC) have asked me to sign up for another year on *Doctor Who* and I don't know what to do. This once a week pace is really killing.' I'd just experienced this doing *Enemy of the World*, where we were so pushed for time that I had to use doubles for the long shots of Patrick, Frazer and Debbie on film because they were in London recording while we were down on location on the South Coast. It was a ludicrous situation. So I said to Patrick, 'Why don't you say, 'Yes I'd love to do it for another year' but then that suggest everybody would produce much better shows if they did cut down the number of them and had gaps between each story to do the filming.'"

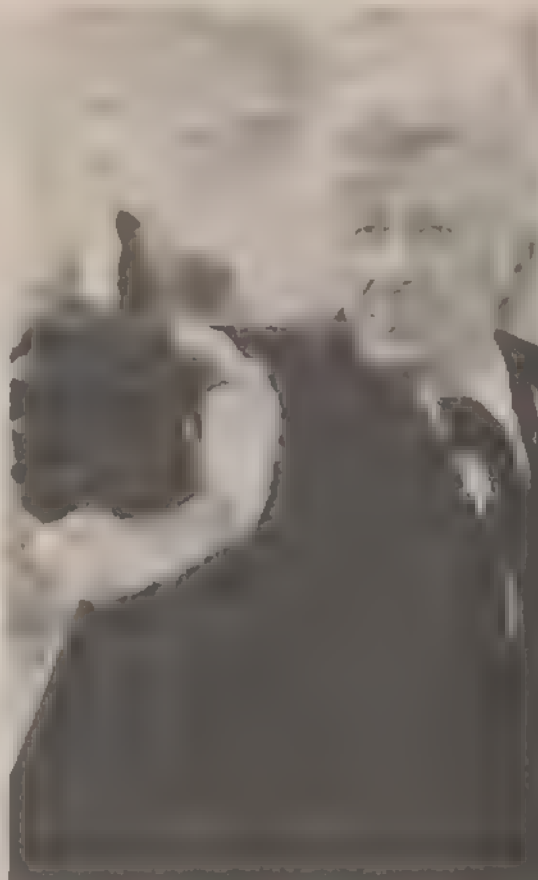
"Now I think he went back and suggested this. But, of course, by this time that next season was already down on the schedules and it was too late. Nevertheless, the planners decided it was a good idea and set it up for the following season with the connivance of Peter and Derrick even though by then they would not have known they'd be leaving the series to do *Paul Temple*. So they set up that format for the season and then, having this large

provision for filming, went ahead with the idea of the Doctor being confined to Earth so they could make use of ordinary locations. You see, if you have all your stories set on other planets it does somewhat limit your choice of locations. But if you're on Earth, and supposedly just a few years into the future, you can make use of factories, oil refineries, all those sort of places."

Taking over the series, as from *The Silurians*, and being armed with this revised format for the six year old show gave Barry Letts the opportunity to add some narrative changes of his own.

"There had been a change in attitude on the show that I picked up and encouraged strongly, which was to move away from science *fantasy* towards an emphasis on science *fiction*. They *sound* similar but there is a technical difference. Science fiction, as far as I am concerned, is a very clear cut genre which in effect says; let us take one assumption in terms of science which can possible be extrapolated from present day tendencies, or which is outside present day knowledge. Then, given that as our premise stick very closely to what would happen in reality and what is factually possible in terms of real science. In other words, you can't bend the rules as you can in fantasy. *The Daemons* came close to it I must admit, but all the time, and it was the theme of the show, we were saying 'Is it science, or is it magic?' Everybody else was shouting black magic but the Doctor was saying, 'Not it's not. It's science the alien science of the Daemons.'"

Structurally these modifications brought *Doctor Who* very close to the *Quatermass* serials of the Fifties and, just as they had done twenty years beforehand, the audience figures rose and rose with each successive serial, peaking at a then all time high of 12 million. However this format did not meet with universal approval.



Left: *Ogrons attack on the Day of the Daleks*. Above: *The Doctor brandishes his sonic screwdriver*. Opposite page, top: *The Master's spacecraft from Frontier in Space, and giant maggots from The Green Death*. Right: *The Sea Devils surface from their ocean lair*

"Some people thought the changes were a pity. Verity (Lambert), for example, felt that, even as far back as the Troughton era once it had been shown where the Doctor came from – the story of Gallifrey and so on – the show lost a lot of its poetry and ambiguity; all the mystery that was so much a part of its beginning was now gone. That is certainly a point of view, but I think that although it had been a lovely show when it started, if it had stayed exactly the same it certainly would not have lasted twenty years. One of the reasons *Doctor Who* has gone on for so long is that it has developed and gone in a new direction every so often."

Part and parcel of the swing towards bringing the Doctor down to Earth and into UNIT H.Q. was the criticism that the Doctor became too much a tool of the establishment. This Barry Letts agrees did happen, but more as an accidental side aspect of the UNIT era than by any deliberate policy planning. Indeed as his seasons progressed so the Doctor's drive towards regaining his freedom and independence increased. But even while the Doctor was a regular member of the UNIT line up Letts was concerned that his actions should be informed by a deep sense of morality, clearly distinguishing between acts of right and wrong.

"The morality question was important to me from two points of view. Firstly I believe television does exert a strong influence on people. I disapprove strongly of any sort of show – film or television – that says there is no morality; that it is purely accidental whether you're on the side of the goodies or the baddies, and the person who wins is the one who hits the hardest. Secondly I feel something of the moral passion that Bernard Shaw talks about. Now that's nothing to do with whether you're religious or not. I think that all Mankind is looking for an order and a meaning to life, and a facet of that search is

this quest for a morality; finding it and then trying to live by it. To give you an example of this in *Doctor Who*, one of the first things I did editorially on the show was to alter the ending of *The Silurans*. If you remember it was the sequence where the Brigadier blows them all up. Now in the script, after the Brigadier has done this act, the Doctor says something like, "what a terrible thing to do, think of all that they could have taught us, think of the science they've got that we haven't," and so on. To me that was wrong and I had it changed to, "But that is murder. Just because a race has green skin doesn't make them any less deserving of life than we are."

"Now talking of Moral Passion might sound a bit pompous but being aware of it also makes for good story telling. When people used to come up with a story, or Terrance and I thought of a story, and we couldn't quite see where we were going with it we would say, "Let's go back to the basics and ask ourselves what is the story about; what point is the story making". If it's just an adventure chase-about then it's very difficult to make a good story because all you're doing is just inventing new incidents. On the other hand, if you go back to brass tacks and say to yourself, 'The point of this story is, for instance, just because a chap has a green skin doesn't mean he should be treated as an inferior' then immediately things start to fall into place, so that if an incident arises within the plot you can ask, 'Is this leading the story in that direction?' It is an enormous help in the structuring of stories to have a point or a theme to the whole thing."

Part of Barry Lett's wish to establish a very believable and a very tightly knit background in which to work the *Doctor Who* serials led him and his Script-Editor, Terrance Dicks, to question some of the grey areas of science dealt with by the programme, and nowhere more so than in the



Below: *The menacing features of a creature from the deep, one of The Sea Devils.*
 Right: *The evil inhabitants of Planet of the Daleks.* Below Right: *As a cosmic energy drain threatens the Universe the High Council of Time Lords on Gallifrey prepare to take drastic action in The Three Doctors.* Far Right: *The Doctor (Jon Pertwee) is confronted by the monstrous servants of the Daleks.*

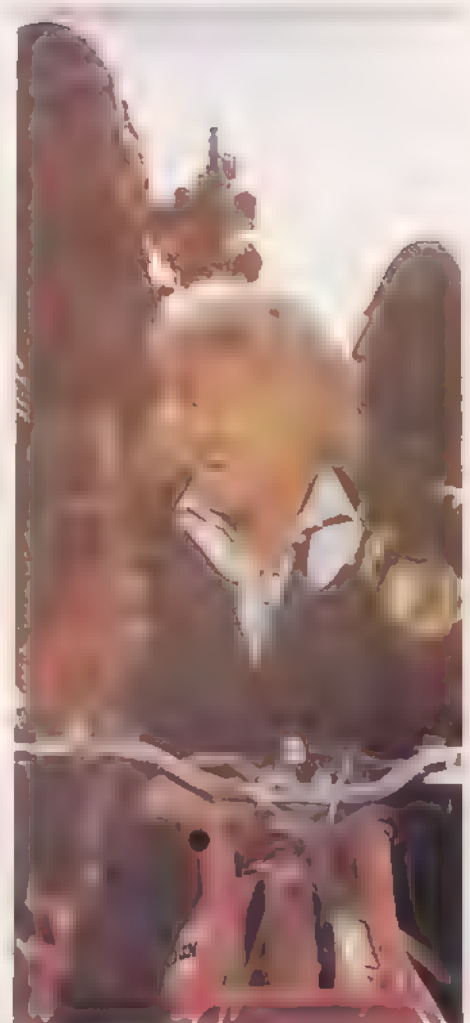




whole concept of time travel. And, from the results of their questioning, they established some guidelines for the series still held in regard today, ten years later.

"Terence and I, before one of the time stories, I think it was *The Day of the Daleks*, had endless discussions about this whole question of the time paradox; what happens if you go back in time and shoot your grandfather before he's met your grandmother? So, from that, you can't be born because your father was never conceived, and if that is true how then could you shoot your grandfather? And if you didn't shoot him then you would be born in which case you would go back in time and shoot your grandfather – and so on . . . In a word, time travel is impossible and so we had to think of reasons that would make it seem possible. This was particularly true where you had action taking place in two parallel times. If you remember, in *Day of the Daleks* the guerillas were coming back from the future to the present day in repeated attempts to blow up a peace conference. While this was going on the Doctor had gone ahead into the future to try and sort things out there, and so you had action going on in two places at the same time. Now why, we wondered, should these events be going on co-incidentally. Why if you travel forwards in time for a day and then come back, do you find a day has elapsed in your time too? It isn't necessary at all – you could come back the day before if you wanted, surely?

"In the end this difficulty really got on top of us and, having had it at the forefront of our minds for so long we eventually had Jo Grant say to the Doctor, 'Why don't we go back to the day before and get it right this time?' to which there is no real answer. So what the Doctor in fact said was, 'Ah well, that's the Blinovitch Limitation Effect' and when Jo said she



didn't understand the door opened and in came the guerillas. So we never explained the Blinovitch Limitation Effect but it provided us with a way out of time paradoxes."

Just as the dramatic nature of the show underwent rapid changes with the onset of the Pertwee era, so too did the behind-the-scenes technology and thinking that went into putting the series "in the can". Part of the reasons for Letts arguing and winning the case for shifting the recording pattern from one episode per week to two episodes per fortnight (see *Doctor Who Winter Special 1981*) were to make possible the time needed to accomplish some of the new technical processes available to *Doctor Who*. The major 'quantum leap' was the debut of Colour Separation Overlay (CSO) – the technique of blending two scenes together such that one man might appear a giant beside another man made to look a midget. The first use of CSO in *Doctor Who* achieved just this by placing the Doctor beside a twenty foot dinosaur, but this great historical leap forward was not made without one amusing aspect to it, as Letts recalls.

"Visual Effects saw in the script the requirement for a twenty foot monster which they then made in the customary way. They produced a man-sized dinosaur suit which was so heavy when worn that in order to support the weight of it, the head had a ring bolt through it, fixed to a line attached to the ceiling. Therefore the actor inside could only move within the narrow radius allowed by the length of the line. After that they used CSO to make the creature seem large beside Jon Pertwee, and it wasn't until a while afterwards that it dawned on everyone that there was no need to have gone to all the time and expense of building a full-sized suit. They could have achieved exactly the same effect using a puppet two foot tall operated by rods."



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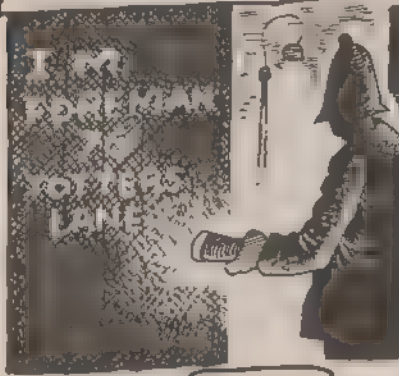


ALL WEAR TULLY UNWEARILY CHILD

THE
UNSCREENED
EDITION

COAL HILL
SECONDARY
SCHOOL S.W.1.

THE TIME: NOVEMBER 1963
THE PLACE: LONDON



EVENIN' ALL! GEORGE DIXON
HERE. Y'KNOW A POLICEMAN'S
LIFE DOESN'T END WHEN
HE GOES OFF DUTY. A
POLICE OFFICER IS
LIKELY TO FIND A CRY
FOR HELP CAN COME
AT ANY TIME OF
THE DAY OR NIGHT...

NOW, TAKE MY
CHIEF, DETECTIVE
INSPECTOR
ANDY PANDY
FOR INSTANCE.
LAST WEEK
HE
MUMBLE...
DRONE

AH, IAN. I WANTED
A WORD WITH
YOU...

DIFFERENT?
IN WHAT
WAY?

CHEEP BBC FOG

WRONG STUDIO!
QUICK! CUT TO
CAMERA THREE..!

PARDON?

SORRY, BARBARA.
I LOST MY PLACE
IN THE SCRIPT.

IT'S ABOUT SUSAN FOREMAN.
SHE'S SO... STRANGE.
DIFFERENT FROM
THE OTHER PUPILS!

SHE'S THE ONLY ONE WHO DOESN'T
DRESS LIKE A BEATLE!
INSTEAD, SHE FOLLOWS
DURAN DURAN!

COAL HILL SCHOOL
FOOTBALL ATHLETICS

STAFF
ROOM

DIFFERENT?
IN WHAT WAY?

SO, SHE'S AN
INDIVIDUAL.
NOTHING STRANGE
IN THAT.

BUT DURAN DURAN
HAVEN'T BEEN
INVENTED YET!
THIS IS 1963
REMEMBER!

SO SHE'S A LITTLE AHEAD OF HER
TIME. THAT'S NOT
TOO UNUSUAL

BUT SHE SAYS
SHE LIVES IN A
POLICE
TELEPHONE
BOX!

ANYWAY, TO PUT YOUR
MIND AT REST, WE'LL
VISIT SUSAN AT
HER HOME.

BUT THIS
ISN'T THE
WAY TO
TOTTERS
LANE!

TOTTERS LANE?
ACCORDING TO MY
SCRIPT SHE LIVES
ON BARNES
COMMON!

AT TOTTERS
LANE

WE'RE HERE!

LUCKY
THING!
YOU SHOULD
SEE MY
PLACE....
MORE
LIKE A
SHOE
BOX!

RECYCLED
ITV FOG

BARNES COMMON? NO, IAN. THAT'S ONLY
IN THE DAVID WHITTAKER BOOK VERSION!

IT'S THE FIRST PROGRAMME, AND
ALREADY THE CONTINUITY'S BOTCHED UP!

HMMM
SOMETHING
ODD ABOUT
THIS
POLICE
BOX.....

TV COMIC

ANY OLD RAGS!...ANY OLD RAGS!...EH? WHO ARE YOU?
WHAT ARE YOU DOING HERE?

BRMM!
RATTLE!

ARE YOU
THE OWNER
OF THIS
STRANGE
PLACE?

STRANGE? BUT THIS IS ONLY A
JUNK YARD. NOTHING
UNUSUAL HERE.....

FOREMAN FOR
SCRAP TEL 123

YOU'RE DRIVING A
LORRY INTO A
POLICE BOX AND
YOU SAY THERE'S
NOTHING UNUSUAL?!

RUMBLE! TOOT!

ER I LLORANT YOU
THAT STEAM
TRAIN'S SLIGHTLY
OUT OF THE ORDINARY
FOR ONE THING IT'S
RUNNING LATE!

WE'RE LOOKING
FOR A GIRL..
SUSAN.

SORRY I CAN'T
HELP YOU THERE..
WHAT ABOUT A
FRIDGE?
HARDLY USED

GRANDFATHER, IS
THAT YOU?

THAT'S SUSAN'S
VOICE! I'M
GOING
INSIDE!

GASP! I DON'T BELIEVE IT!
IT'S-BIGGER-ON-THE-
INSIDE-THAN-THE-
OUTSIDE!

ER YES IT'S THE
DECOR THAT
GIVES IT THAT
FEELING OF
SPACE!

WHAT ABOUT
A NICE
KITCHEN
CHAIR..?

HOW ABOUT A
CUP OF
TEA?

BUT WHILE I'M IN THE
KITCHEN, YOUNG MAN,
WHATEVER YOU DO, MAKE
SURE YOU DON'T PUSH THAT
LEVER!

BECAUSE NOTHING
WILL HAPPEN IF YOU
PUSH THAT ONE!
THIS IS THE ONE
THAT STARTS
THE SHIP!

THIS ONE?
WHY NOT?

FAST FREEZE

ANYHOW, I'VE NO TIME
TO LET YOU GO. WE
MUST BE OFF THIS
INSTANT!

BUT WHY,
GRANDFATHER?

KUK!

BBC SPECIAL EFFECT

WWOOP! WWOBBLE!

BECAUSE, MY DEAR, HERE COMES YOUR GRANDMOTHER!

WHERE'S MY HOUSEKEEPING!? COME BACK HERE YOU OLD RASCAL!

MEANWHILE ONE MILLION ODD YEARS AGO...

WE NEED TO GO ON A QUEST FOR FIRE OR THERE WILL BE NO HIT MOVIE A MILLION AND TWENTY YEARS FROM NOW! THINK OF THE ROYALTIES WE'LL BE MISSING BESIDES, MY CHILBLAINS HAVE CHILBLAINS!

DON'T WORRY OLD MOTHER, I'VE SOLVED OUR PROBLEM!

YOU MEAN YOU'VE NEGOTIATED A PERCENTAGE OF THE GROSS?

NOPE! I'VE INVENTED BEDSOCKS!

THEN

ALIEE!! THUMP!

WHAT IS IT, OLD MOTHER? ARE YOU CONVERSING WITH THE GIANT BLUE GOD?

NO! THE STUPID THING'S LANDED ON MY FOOT!

NOW DO YOU BELIEVE WE'VE TRAVELLED THROUGH TIME?

YOU CAN'T FOOL ME, DOCTOR! THOSE LOW BROWS, THOSE CROOKED FEATURES AND THAT DISTINCTIVE STYLE OF DRESS I RECOGNISE BLAKE'S 7 TEARS WHEN I SEE THEM!

POLLY

SEIZE THEM! THEY SHALL BE SACRIFICED TO THE GODS!

SCREAM! SCREAM!

BUT I TELL YOU, I'M A PERSONAL FRIEND OF JACQUELINE PEARCE!

WELL, WHAT ARE YOU WAITING FOR? GET IT OVER WITH!

SCREAM! SCREAM!

ER, THERE'S ONE SLIGHT PROBLEM. WE CAN'T BURN YOU TILL WE LEARN THE SECRET OF FIRE! ANY OF YOU GOT A MATCH?

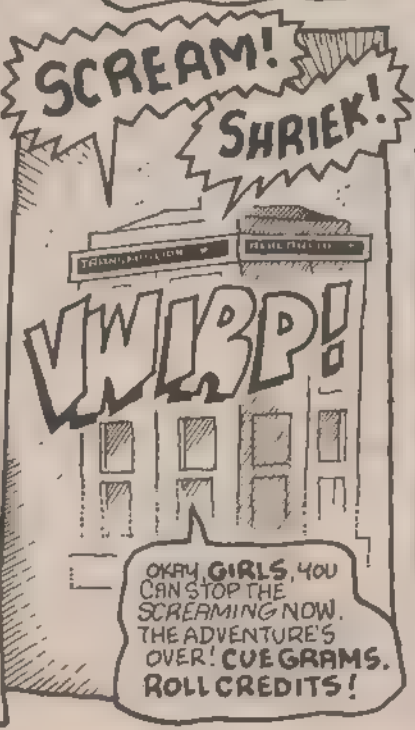
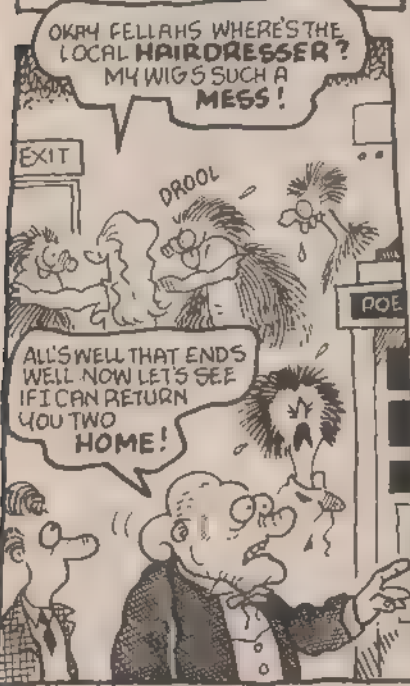
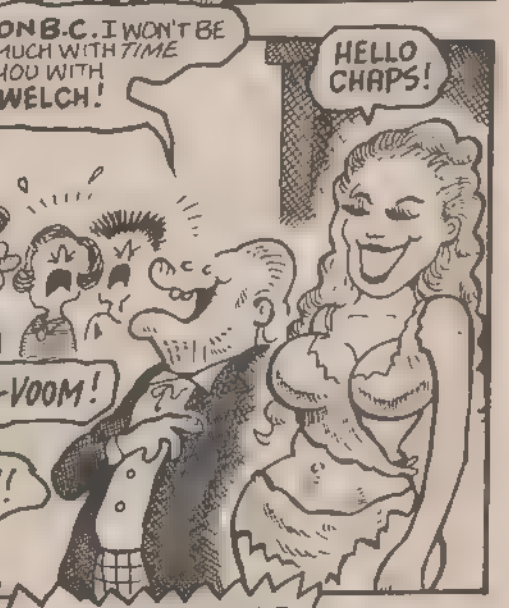
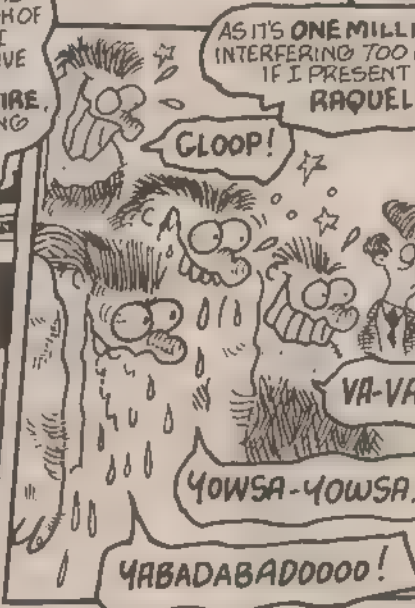
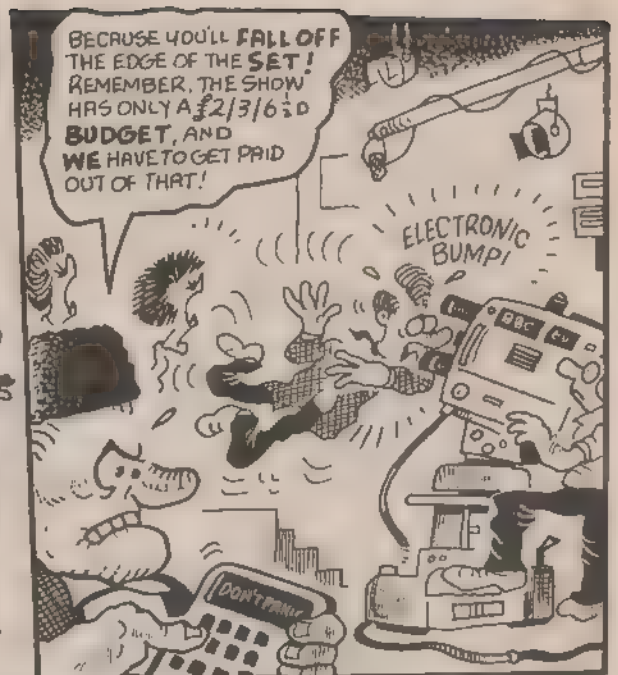
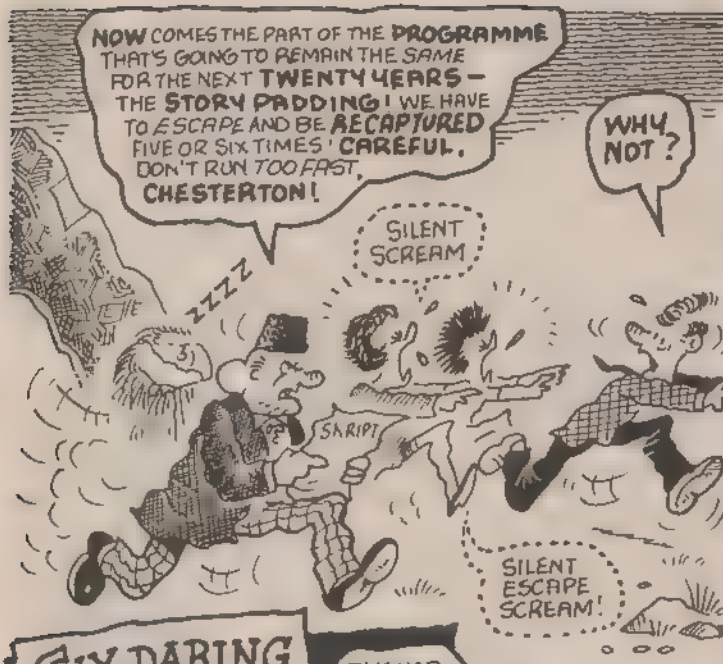
YOU CAN STAY IN HERE UNTIL YOU DECIDE TO TELL US THE SECRET OF FIRE! SORRY ABOUT THE MESS, BUT A FEW OF MY ANCESTORS DIED.

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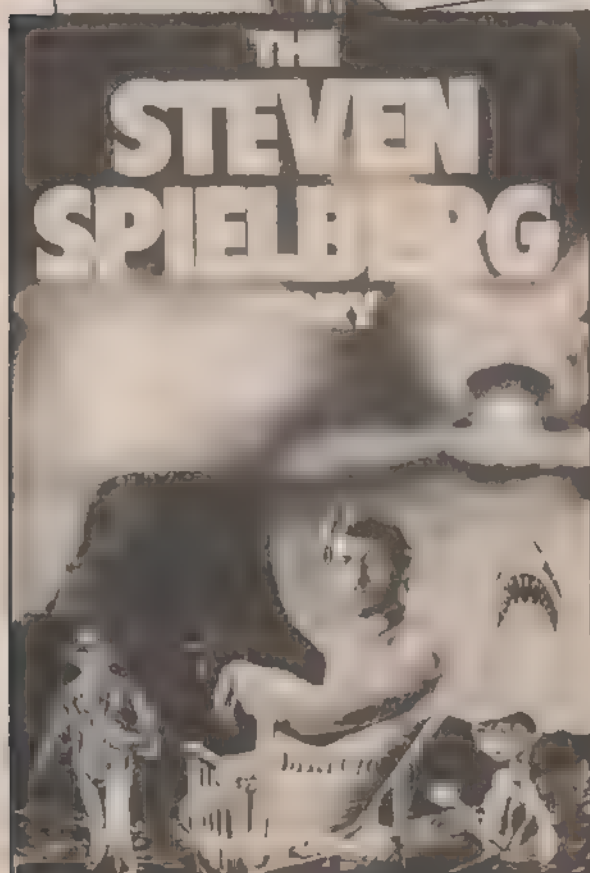
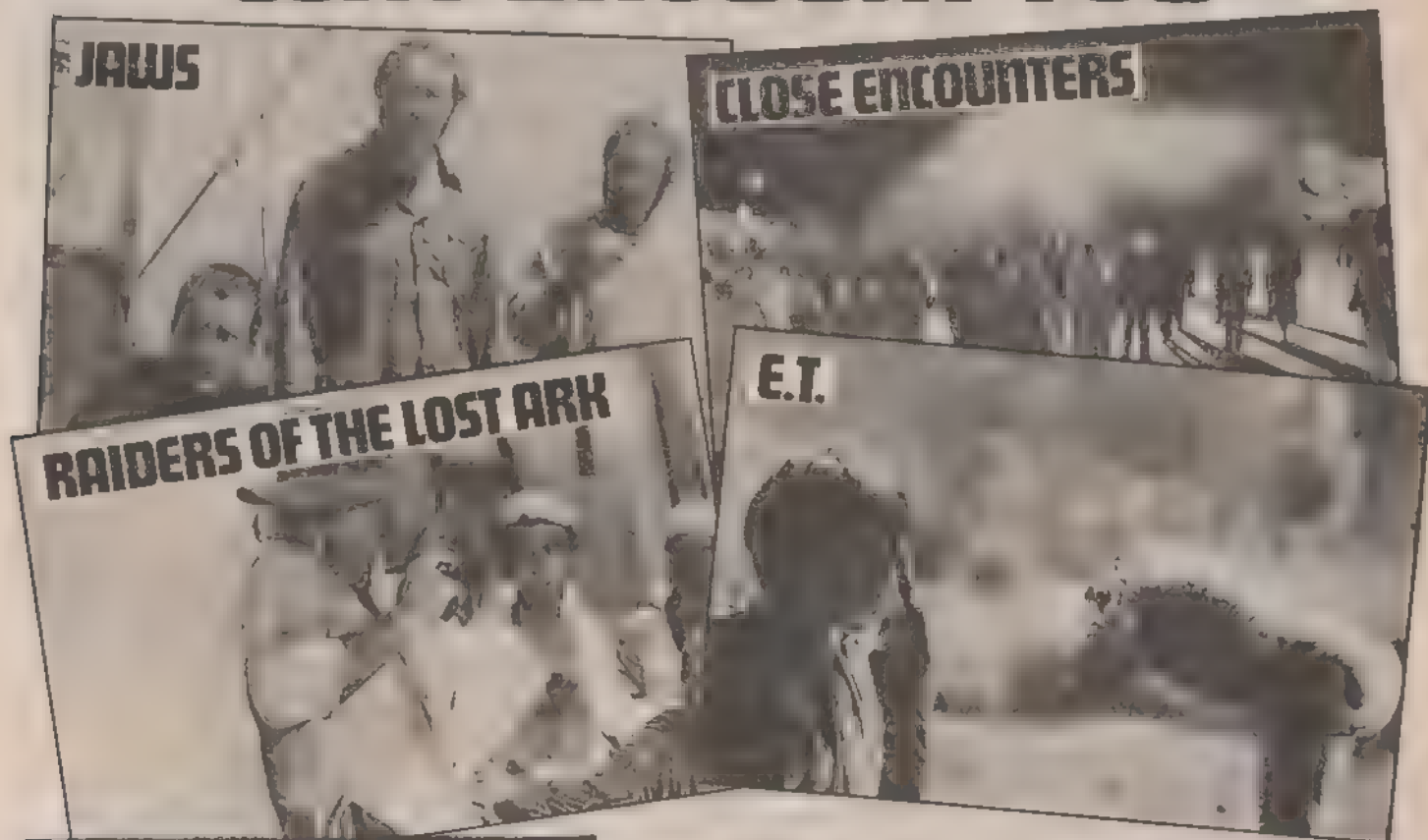
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PHILIP HINCHCLIFFE

"We – Bob Holmes and myself – had a policy on *Doctor Who* which had grown out of a theory we'd both discussed. We maintained that most of the children in Britain likely to watch *Doctor Who* were watching it. And so, therefore, to maximise our audience we had to aim upwards; we had to raise our standards and appeal to the adults by adding other sides to the melodramas we were producing. We had to give them more excitement, more humour and, overall, make the stories more gripping to attract previously untapped stratas of viewers who didn't normally watch *Doctor Who*."

This policy, operated by script editor Robert Holmes and Producer number seven Philip Hinchcliffe, paid off within a week or two of their first show together going out on air. *The Ark in Space* raised audience figures to around ten million per week, an average that was maintained throughout Hinchcliffe's three seasons on the show and, at one time, even went above that to a record figure of

twelve-and-a-half million. Just as Derrick Sherwin had advocated, *Doctor Who* was the hook drawing habitual viewers into Bryan Cowgill's very strong package of Saturday evening shows and taking them right through to *Parkinson* at the end of the day and for three years, decimating ratings for ITV.

It was a heady time for the *Doctor Who* production team and not least for its youthful Producer.

"There was definitely a 'buzz' about it. It was my first job as a Producer and I had a very good team working with me. There was a sense of doing something very exciting and of communicating that excitement such that the programme, I felt, became a focus of attention. It wasn't just another television programme any more, it was always in the public eye and at the back of our minds Bob and I were always seeking to think of new ways of keeping it there."

Robert Holmes had already been script editor for the series six months before Hinchcliffe took over from Barry Letts, but their rapport of ideas and

concepts began almost from their first meeting.

"Basically all of the stories in the first season I produced had been commissioned by Bob Holmes. He had chosen *The Sontaran Experiment*, *Genesis of the Daleks* had been written in a loose form by Terry Nation and there was an outline already in for *Revenge of the Cybermen*. *The Ark in Space* was a story Bob had wanted to do that was in a very fuzzy state when I arrived. He'd had a go at it with another writer and it hadn't worked. So I commissioned him to do it and acted as his Script-Editor working out the details on the lines we'd agreed. The two of us gelled! We immediately felt we wanted to make the series more exciting, and what we did with *The Ark in Space* was to take it into the realms of real science-fiction. That point of view we then carried over into our treatment of other stories, including the ones that had been commissioned already."

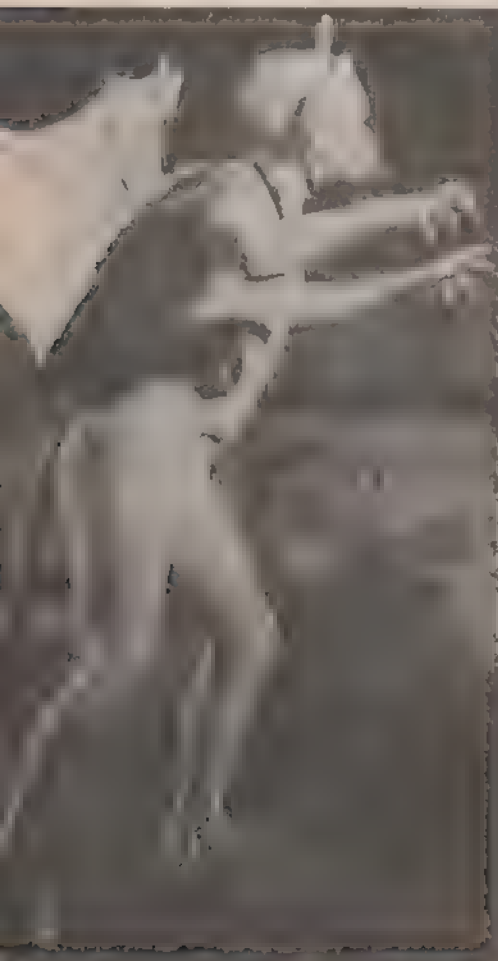
"What I think we wanted to lose was the Cowboys and Indians approach – of men in red hats shooting at men in blue hats in caves; that sort of thing. It seemed to me that there was a poverty of genuine science-fiction within the series – and by genuine science-fiction I mean of the literary kind. You only have to pick up and read a very small amount of science-fiction to reap a wealth of ideas from it, and the type of science fiction that most appealed to me was the traditional vein where the man is trapped in a strange and hostile environment. His experiences in coping with that environment became our central theme when we worked the concept into *Doctor Who*."

"The plot for *The Ark in Space*, for instance, is a very old plot but what I did was to take great pains to present it in an adult appealing way. We pushed the design side to make it 'feel' real and to make it constantly interesting to the eye. Then we pushed to beef up our monsters so they would be taken seriously, even in subsequent stories where we were using old favourites like the Sontarans and the Daleks we determined to treat them slightly differently and remove the traces of silliness from them."

Hinchcliffe's approach to *Doctor Who*, starting with shows like *The Ark in Space* and *Genesis of the Daleks*, resulted in one of the most astonishing paradoxes ever to confront the series. On the one hand the ratings were climbing up and up, but on the other the vocal reaction to the show, expressed by various Viewers Associations and 'watchdog' newspaper editorials, became decidedly hostile. As the seasons progressed through such shows as *The Seeds of Doom*, *The Deadly Assassin* and *Robots of Death* the public eye stayed very sharply focused on *Doctor Who*. But through what circumstances...?

"The thing is, Bob and I had a very strong sense of how you manipulate an audience. We both had a very powerful story sense; of wanting to create an effect on the audience. Now admittedly I have not looked at any other eras of *Doctor Who* to compare it, but I would be very surprised if anyone before or after bettered us in terms of surprise, of sensationalism and of powerfully created cliff-hangers. And what happened was, the whole thing began to get a little more muscular and we were able to couple that with some strong writing. That, in turn, enabled us to attract good actors who put in some top performances. And therefore when you've got good acting within a powerful concept you could find yourself easily becoming very frightening."

"For example, going back to *The Ark in Space*, again, there is the scene where Noah begins to get infected and they (the Doctor and Vira) meet him in the corridor. Immediately he starts pleading with them, saying "shoot me ... shoot me ... I'm in terrible agony ..." and it turned out to be a sequence that really made your blood run cold. We ended up editing it down a bit although, with hindsight, I think



Bob (Stanley Mason) from *The Daemons*. Right: Pat Gorman as a Silurian scientist.



it would have passed over the heads of children and only been disturbing to adults. Similarly with *The Seeds of Doom* we had another scene we had to chop down where the guy is being turned green by a plant infection. You see, it all has to do with the portrayal of human pain which, curiously enough, does not worry many children but does worry a lot of adults. If you have a good actor who is made up to look horrible and who is really putting everything into portraying pain, anguish and torment then it does convey very strongly across to the audience. So you have to be a bit careful. Personally, I felt those two scenes were potentially far more frightening than the one which did create the big fuss with Mrs Whitehouse where, in *The Deadly Assassin* cliff-hanger to part three, we held the Doctor's head under water that bit too long.

"So what Bob and I discovered was that, having made the series more adult and more realistic, we had to run up against the thin dividing line between what is acceptable to Saturday tea-time family viewing and what is not. I was aware of these problems, obviously because I was creating them, but by and large I felt we steered a pretty good line and I would suggest that most of Mrs Whitehouse's criticisms were somewhat over-hysterical."

Nevertheless the criticisms were made in a very public context and backed up with subsidiary articles in newspapers, by psychiatrists, claiming that scenes such as those described above were lastingly disturbing to children. Even department heads at the BBC became embroiled in the arguments.

"I had discussions with my heads of department over those episodes I've mentioned, and there were occasions thereafter where we did have to think more seriously about cutting things out of the show. At that time there were a lot of people at the BBC who were very worried about Mrs Whitehouse's general onslaught at the Corporation. But, at the same time on my front, there were medical experts writing to me saying that *Doctor Who* was having beneficial effects on children; that it was helping children to crystallise what had previously been articulated fears. In other words, if a child can actually pin its fears on something that is acted out then although the child may be frightened during the battle of good versus evil it gains a release and a removal of those fears when the Doctor is seen to win at the end."

Another of the changes wrought to *Doctor Who* by Hinchcliffe in his striving for earthy realism was in the moulding of the early fourth Doctor's character. Under Tom Baker the gentlemanly Bond-like swish of the very moral Jon Pertwee vanished to be replaced by a Doctor who was more fallible but in his quick resourcefulness when the chips were down was quite capable of killing Solon with poison gas, or seeing Harrison Chase fed into a compost mangling machine. Had Holmes and Hinchcliffe created an amoral Doctor?

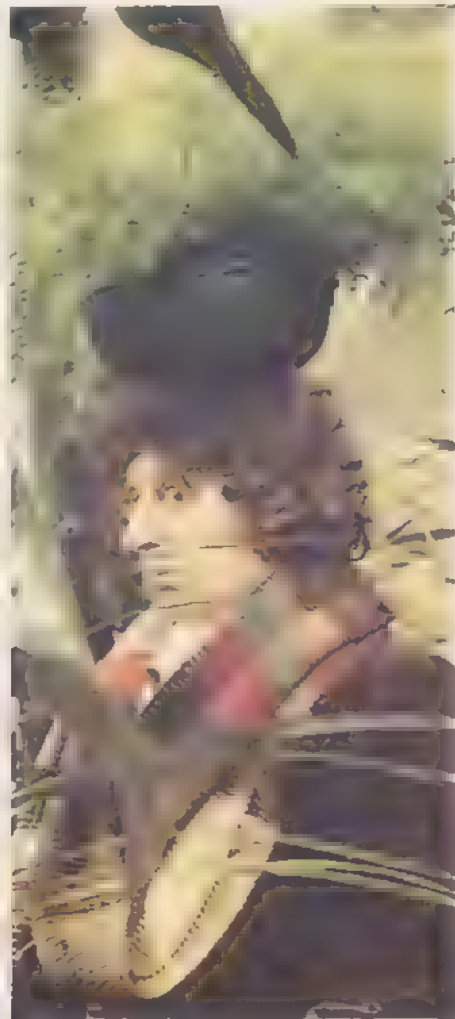
"That is certainly a very valid point. I agree the ultimate moral trait that was so clear in Jon Pertwee was much less clear in Tom Baker's performance, and so probably also less clear in the balancing of good and evil in the storytelling. I remember having discussions with both Bob and Tom on this point and I think what emerged in effect was that the Doctor would be very eloquent and articulate about morals but that maybe what he actually portrayed was less clear cut.

"When I took on *Doctor Who* I had a great respect for the tradition of the Doctor being a moral stereotype and being a figure who fights evil on a galactic scale. Certainly if I were doing *Doctor Who* now in 1983 I would be more inclined to make him a more old-fashioned stereotype with a more old-fashioned set of virtues; to model him on the sort of



Above: Jon Pertwee as the Doctor prepares to do battle against The Silurians, with the help of Brigadier Lethbridge-Stewart and UNIT. Left: In Scotland the Doctor discovers an alien race — the Zygons — living in the depths of Loch Ness whilst they plan to take over the Earth. Below left: Tom Baker in *The Seeds of Doom*. Below right: The Doctor goes shooting in London's sewers in *The Talons of Weng Chiang*. Opposite page, right: "I think the nose is a definite improvement" remarks a newly regenerated Doctor in Robot. Far right: The Doctor disguises himself as some shrubby. Below right: Dr Mehendri Solon plans a grisly surgical operation on the Doctor's head in *The Brain of Morbius*





resourceful Englishman that created the Empire using his own latent values. That type of figure is what I believe people would respond to today. But when we were making *Doctor Who* back in the mid-Seventies people were more interested in the Doctor being human with all the human frailties. So that, while the Doctor might talk about the Time Lords being non-human and unemotional, he was only acting and, underneath, the Doctor was really a far more vulnerable and human figure. The 'with one bound he was free' level of storytelling could not apply to him. If he got himself into a corner and he'd got to fight his way out of it by somebody going to the wall then, yes, they'd go to the wall! His world was such that he could no longer be a boy scout.

"In essence we were trying to make the Doctor a man of his time. I always thought that Jon Pertwee was the Regency Buck. He belonged to Chelsea and Carnaby Street of the late Sixties/early Seventies – jumping into fast, open-topped cars and whizzing off with a swirl of gadgetry like James Bond. What Tom brought to the part was an inability to do all that. He couldn't really work things out at first. He'd fiddle with a screwdriver but it wouldn't always work. He was fable."

By far the greatest departure from the Letts era – aside from the remodelling of the Doctor – was the dislocation from the Earthbound setting. The trend had begun with the later seasons of Pertwee's Doctor but with the advent of Holmes and Hinchcliffe, both of whom are avid readers of science-fiction and classic adventure, the real magical mystery tour began, though very often with roots and influences plainly in view.

"We had a deliberate plan to raid the whole genre of science-fiction in all its manifestations, from sword and sorcery to the gothic strain but avoiding the earthbound setting of a present day Doctor





fighting an invasion from space. All that had been done. What we wanted was to take the viewer into a more fantastic scene at a time before that great upsurge of interest in the medium which happened after I left.

"In addition Bob and I wanted to fertilise *Doctor Who* by borrowing from richer and more well-known themes from acknowledged classics. That gave us infinite scope with the programme and indeed that was a reason for my injecting more four-parters into the seasons. It cost more than doing three six-parters per season but I felt it would give the audience another first night to look forward to. Six parters are difficult to sustain which is why we devised a technique to divide our six part stories into four part plus two part serials."

The one other major tradition Philip Hinchcliffe established for the series, which is still carried on today, was the regular slot for the guest star actor. Bernard Archard was followed by Milton Johns, by Philip Madoc, by Tony Beckley and so on the critical columns in newspapers began taking more active notice of the series – ultimately prompting the comment from Shaun Usher of *The Daily Mail*: "A nice thing about Television, though it doesn't happen too often, is the ability of an old series to perk up and surprise you. It's happening at this moment with *Doctor Who*..." To Hinchcliffe this was reward for effort.

"My imperative was to make the show as gripping and as realistic as I could, and it became apparent to me that the success of a programme depended, to a large extent, on getting good character actors. So we aimed at writing parts that would attract better actors who could see a thumping good role for them to play. Good actors convince people, and when that happens you can raise the level of illusion in the programme almost to infinity."

THE
WHO
WINTER SPECIAL



GRAHAM

WILLIAMS

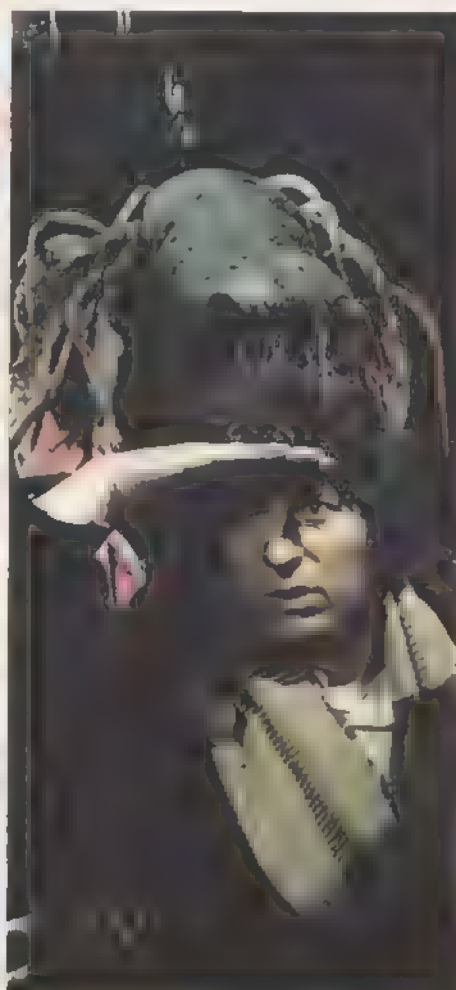


"Doctor Who is about the only show at the BBC with a 57 week production schedule. From that first week in January when you sit down with your script-editor and start getting the shows together, to that final evening in the following year when you're editing the last episode for transmission the next day, it's a non-stop ball game."

So maintains Graham Williams, the eighth Producer of *Doctor Who*, and also the one to have received the most flak from die-hard fans of the series for his injection of overt humour into the three seasons he managed.

During those three seasons *Doctor Who* changed radically in style from the way it had been done the previous three years by Philip Hinchcliffe. What few people realised, however, was the virtual impossibility of the brief handed out to Williams by his bosses at the BBC. Hinchcliffe's seasons had won enormous ratings, but at the expense of a backlash from concerned self-appointed Viewers Associations who objected most strongly to the horror and violence they had seen introduced to the programme.

"Pretty well the first memory I have of being offered *Doctor Who* was being taken in to see Bill Slater, then my Head of Department. He was having to look through a tape of *The Deadly Assassin* which had just attracted huge fire from Mary Whitehouse because it showed the central character – the Doctor – being held under water in part of the dream sequence. There was a right uproar about how kids would imitate this. So I was at this point being offered the job but with an absolutely clear dictate – it wasn't a brief it was a dictate – that the violence level had to come down, and the horror element with it! The moment I protested that this was what the audience for *Doctor Who* adored, I was shouted down."



"So, needless to say, this caused Bob Holmes, the Script-Editor, more than a few headaches. He's one of the most wonderfully endearing but sadistic monsters I have ever come across. He'd loved all the shows they'd done up until then. We had to go back over all the stories we'd been commissioning and inventing among ourselves and take all the horror out, leaving us with a rather nasty hole – a vacuum; which, as you will know, nature abhors. So, all we had left to fill it with was, predictably, the humour – which we did."

Another additional problem handed to Graham Williams was that no matter how the horror and violence was to be toned down, the show should still aim at an adult and teenage audience, thereby adding another limiting factor to the complex *Catch 22* the show was developing.

"They (the BBC) wanted the horror out, but they also wanted *Doctor Who* not to be so much for kiddies. They specifically did not want the show to go back to its UNIT days.

We did our own audience research where we could – which was difficult – and decided in fact that where we wanted to aim the show was the intelligent fifteen year old, remembering, of course, that the intelligent fifteen year old of 1977 was a lot different to the fifteen year old when I was that age. Things progress at such an alarming rate and with thanks to the sophistication of television, we reckoned the intelligent fifteen year old of today would have an equivalent in a twenty year old when I was a lad. That was where we felt we should aim our programmes and thankfully, when we became more aware of the Doctor Who Appreciation Society and met all their intelligent fifteen year olds, we were gratified to find we were right."

Aims and objectives notwithstanding Graham Williams found himself saddled with an enormously tight work schedule when he took over *Doctor Who*,

having had just five weeks notification of his appointment. Finding no complete scripts "in the locker" whatsoever, his first enormous hurdle was to get together the six sets of scripts needed before any show could go near a studio. It was a mammoth trek with not a few unforeseen pitfalls along the way...

"Normally you have about five or six months to set up and do preparation on a series with, usually, a few unused stories in the cupboard. We started with nothing. So, while it avoided the indulgence of a handover period, it was absolute chaos that first season just trying to get everything together to fulfill *Doctor Who*'s frenetic production schedule. We did it, but it took a full year in which we were literally just chasing our own tails all the way."

Part of that chase gave Graham Williams an opportunity to use his own background as a writer in penning a story, alongside his Script-Editor, using the *nom de plume* of David Agnew. That story was *The Invasion of Time*.

"That story came about because the original script for that slot came in right up against the deadline. And when it did come in it proved to be unworkable. It just could not be done. There were things in it, I remember, like an amphitheatre the size of Wembley Stadium filled with killer cats in the audience. So that story went out of the window leaving us just five days to write three hours of television. I don't think either of us went to bed for three days solid..."

David Agnew surfaced again a couple of years later to fill in another vacuum with a four part storyline which eventually became the massively popular *City of Death*. For that occasion the partner for Williams was no longer Tony Read, but the writer later destined for worldwide fame as creator of *Hitch Hikers' Guide to the Galaxy*, Douglas Adams. But while Adams contributed heavily to *City of Death's*

scripting, much of the story material was Williams'.

"We had decided to do another spoof story – much to the horror of the fans. This had been done historically by Bob Holmes and Philip Hinchcliffe year after year but nobody had noticed. Having done *The Androids of Tara*, which was a very direct spoof on *The Prisoner of Zenda* and had worked very well with everyone apart from the fans, we called the same author in and said 'how about Bulldog Drummond?' It was to be set in the twenties at a casino, with somebody rigging the gambling tables. The idea was that of a madman who wanted to travel back in time and who needed the money to do it, hence the title, *Gamble With Time*. Well that was another instance of a script falling apart in your hands. We tried rejigging and rewriting it, but in the end the conclusion came about that the only way to salvage anything was for Douglas and myself to go away and totally re-write it – which we did in the familiar three days."

In restructuring the story the location moved from the South of France to Paris, all of a sudden presenting Graham Williams with a great temptation...

"No sooner had we settled on Paris than I decided to cost out the script. I felt we could actually go to Paris for no extra cost at all so long as we were clever about it. I gave John Nathan-Turner – then my Production Unit Manager – the list of the cast I intended taking over and the length of time we'd be there, and he returned me a costing that was to within about £15 what we'd spend going to Ealing Film Studios to shoot it. Thus, I could guarantee, with my Producer's hat on, that the writer, wearing my other hat, wouldn't need to take across people like 'chippies', scene shifters, prop boys – any of the super-numeraries usually vital to a normal shoot. All the scenes in Paris were written with a view to taking the minimum crew across, yet making it virtually





undetectable to the viewer the way in which we had done it. It worked, but I don't think I'd like to try it again.'

Douglas Adams was the third Script-Editor to work with Graham Williams on *Doctor Who* following Robert Holmes and Anthony Read, and to all three is Williams generous in his praise.

'It was very much against my preference that Bob Holmes left because in my estimation he is one of the greatest assets the series can have; not only in the ideas he had, which were smashing, but in his ability to step into the breach when scripts fell down and do it all himself - which took an enormous load off my shoulders. When I took over, Bob had done three years as script-editor, having said originally he was only going to do two. He'd been persuaded by clever old Philip to stay on for three and then again by iniquitous Graham who'd said, 'I am taking over the show and I don't want both the Producer and the script editor to be new people. There must be some sort of continuity.' Sure enough he did stay on for

nine more months with me, but after that I don't think even a king's ransom would have kept him on the show.

'I then selected Tony Read as Bob's successor, I'd worked on *The Troubleshooters* at the time when Tony was producing it and I knew him to have a very strong background in scripts. And it was for that reckoned I needed him - just to make sure I could rely on scripts continually rolling in, leaving me free to do the eighteen hours a day on the other job.

Tony discovered Douglas Adams and worked with him for a long time on *The Pirate Planet*, sorting the script out into a workable form. By the time that show was being recorded Douglas was at something of a loose end, having just delivered the last of his *Hitch Hiker* scripts, none of which we'd seen in finished script form. So, when Douglas declared himself to be at a loose end and Tony had decided to move on, I thought why not? We'd given the tried-and-tested writer a go with Tony, perhaps it's time to go the other way now and give the job to



Top left: Louise Jameson as Leela. Above: *The Doctor is stung by a Zygon*. Below left: Frederick Jaeger as Professor Marius in *The Invisible Enemy*. Below: Tom Baker as the Doctor in *Horror of Fang Rock*.



someone who has never been near a television studio in his life.'

Looking back now at the Graham Williams era, which spanned *Horror of Fang Rock* to the strike-troubled *Shada*, three hallmarks identify his stamp on the show, the *Key to Time* season, K-9, and the, at times, almost slapstick elements of comedy from Tom Baker's Doctor.

The *Key to Time* season was Williams' greatest triumph - an entire twenty-six week season based around one binding concept that was strong enough to give the season an overall unity but loose enough not to leave out casual viewers who might tune in just for one or two stories.

'The *Key to Time* season was something I'd had at the back of my head for a very long time, but it had been impossible to realise during my first year when all we were doing was fielding stories like very fast balls. By the end of that period I was mightily sick of having to do stories which just came off quite co-incidentally. I wanted something which had a bit more positive force to it. The concept itself was quite easy to get together but I knew I needed stories which still could be self-sufficient in their own right. You can't depend on an audience's loyalty for twenty-six solid weeks on something like *Doctor Who*. At the same time, though, each story had to lock into the overall quest, and that presented quite a number of very taxing logistical problems which you had to solve. Normally, for example, you could reckon to juggle the first three stories in any season, the one that you shoot first need not be the one that goes out first. So, if a script is going badly and needs more work on it you could pull another one ahead and do that one instead. With *The Key to Time* season we lost that luxury because you had to do each piece of the jigsaw in order and so, really, every week was bringing new sets of problems which had to be solved to maintain this strict timetable we'd imposed on ourselves. I found it a refreshing challenge to do, but I knew I didn't want to repeat it the year after.'

K-9, on the other hand, was an unplanned addition to the series until Williams read the finished scripts and saw the potential of the little robot as a magnet for children. He and his team are quite proud now at having beaten even George Lucas to the mark with a 'cute' robot.

'Bob Baker and Dave Martin invented K-9 for *The Invisible Enemy* and after all the agonies of his construction he seemed too good just to be thrown away. My brief to the designers had been that under no circumstances should the kiddies be able to point to it and say there's a little man inside. At first they came up with a drawing of a huge Doberman Pinscher - armour plated and very fierce. I told them 'great, very gothic, but it does look as though there is a man inside'. 'But that is how we're going to do it' they replied to which I said, 'No, we've got to have it small and radio controlled. And by doing that we were ultimately ahead of R2-D2'.

On the question of the excessive quirky humour Graham Williams freely accepts his responsibility for introducing it, but, as a rider to some of his earlier comments, adds, 'It does depend down which end of the telescope you're looking. I always thought Tom Baker had as much involvement as any other leading actor had on any other show I'd previously worked on. Tom would always take every opportunity he got to inject his own quirkiness and this I would not discourage until the point at which I felt it was going over the top - like the famous scene I cut out at rehearsals for *The Stones of Blood*; of Romana and K-9 presenting the Doctor with a 15th anniversary birthday cake. That, I felt, was a case of the suspension of disbelief being turned on its head, and that I would not allow.'

GERRY ANDERSON

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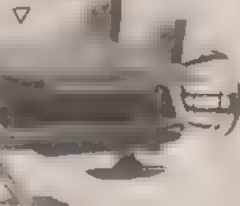


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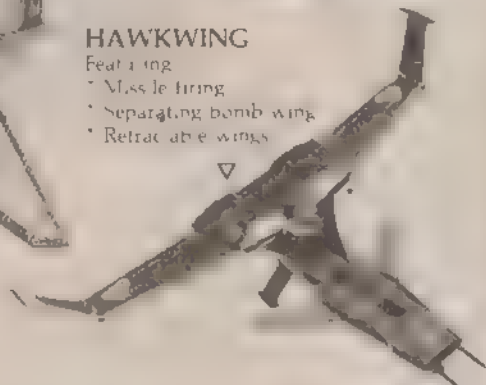
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JOHN

NATHAN-TURNER



Above left: Peter Davison as the Doctor. Above right: John Nathan-Turner, the man currently at the Producer's desk. Below: The Five Doctors with Jon Pertwee at the wheel of Bessie.

The marking of the twentieth anniversary for *Doctor Who* on November 23rd will tend to overshadow a smaller anniversary for John Nathan-Turner, the ninth and current Producer of *Doctor Who*, as he finds himself within a month or so of chalking up four years on the programme.

Those four years have seen significant changes made to the series both internally to the programme's structure and externally to its environment and public reception. On the internal side one of Nathan-Turner's strongest hallmarks has been his re-affirmation to both the public and the BBC, that there is more than one Doctor – that the current actor playing the part is not exclusive of his predecessors. This was a development that Nathan-Turner encouraged almost from the beginning and not without ulterior motive...

"The idea for *The Five Faces* season was totally my own to counter this unwritten law that you didn't repeat, what the BBC rather amusingly termed, 'out-of-Doctor'. In other words if Pertwee was the Doctor you didn't run shows of Pat Troughton even if you still held the rights to do so.

"It seemed to me at the time that Tom Baker regenerated into Peter Davison we were going to wait the longest ever period of time to see what the next Doctor would be like, which was nine months. I thought it was essential to keep the show on the box with the public. In addition, after seven years, there was a whole barrage of viewers who only knew Tom Baker as the Doctor; anybody who was nine or under only knew Tom as the face of the Doctor. So inevitably it was going to be the hardest job yet moving over into a new Doctor. So my main reason for wanting to do a *Five Faces* season was to re-educate the public and to educate initially the younger viewers that there had been other actors who had played the part. ►





"Just getting the best out of your staff and out of the BBC system was important to me. Now if that meant, as it did, using the *Song for Europe* set in order to lavish more money on other settings within a particular story, so be it. The chamber of Lon, in *Snakedance*, with the spiral staircase was the old *Song for Europe* set from the previous year. That left us with more money to lavish on the other sets because we'd already got this magnificent set – which we did repaint and add drapes to – that didn't need paying for

"I want our money to show on the screen. When we go to Lanzarote for *Planet of Fire*, which is not going to be vastly expensive, the locations will be flaunted – ie, if we're going to spend it, let's see it. It's four years now since I was a Production Unit Manager, so I'm a bit rusty on the actual figures, but I know the areas where money shows and I know the areas where it doesn't. Travelling down to Wales just to get wonderful hills doesn't show: it's not worth it. Try and find them twenty five miles within the radius of Ealing."

On the script-writing side John Nathan-Turner set great store on not relying too heavily, as predecessors had done, on the tried and tested "old" writers of the series. Although both Terrance Dicks and Robert Holmes have seen recently commissioned Nathan-Turner sees no significant advantages to the use of old blood

"*Doctor Who* is such a demanding programme that it drains writers very quickly. If you take one writer and he does three or four shows for you, chances are he is then drained of 'Who-ish' ideas for a while. Another reason is that every front office, as far as I know from talking to past Producers and from being around during Graham's time, finds it very rare indeed if a writer gives you exactly what you



want first go. There is a lot of to-ing and fro-ing, a lot of re-writing, a lot of re-adjusting, a lot of changing – even with established writers. The brief of the show is such an unspecific one, and each front office tends to want a different structure to the scripts that it knows no advantage to going to an old favourite than to a new writer. They are both an equal amount of work for the script editor"

Similarly on the directing side a new injection of blood was very noticeable right from Nathan-Turner's first season. Indeed to date only Pennant Roberts (*Warriors of the Deep*) has worked on the show prior to Nathan-Turner's take-over as Producer

"I think inevitably, as a new Producer, when I took over I didn't want in my first year to employ anyone who might know more about the programme than I

"What happened afterwards was that *The Five Faces* season was so successful that everyone at the BBC quickly forgot the out-of-Doctor rule the following year and commissioned another season, although more limited by the number of slots they had to fill and the need to keep it in colour."

The two series of out-of-Doctor reruns, shown in 1981 and 1982, strengthened the solidity of *Doctor Who* by bringing its past into its present and also paved the way for Nathan-Turner to execute one of his own designs for the current shows

"At the back of my mind even during the first *Five Faces*... season I was already thinking about a Five Doctors special for the Twentieth Anniversary. Now whether I was going to do it myself or not was immaterial. It had to be set up to be acceptable to the public by reminding them of the other Doctors. So *The Five Faces* season was a double-edged weapon, firstly, it enabled us to bridge satisfactorily this very long gap between Tom and Peter, and secondly, it set up the concept of five Doctors with the public giving impetus to the special."

Under the aegis of John Nathan-Turner the current shows of *Doctor Who* underwent extensive alterations as production values were shifted away from the directions they had taken under Graham Williams.

"The problem inherent with the kind of slapstick humour Graham instigated was that it tended to be picked up by staff and reflected in their work. In other words, if the show was jokey then I felt the sets too became almost cartoon-strip in style, and the costumes adopted a sort of operatic humour to them. To me the humour of Tom's Doctor started to be reflected in the production values of the show, and I wanted to change these to bring them much more in line with the 1980s, more sophisticated style of television.





Left: *The Doctor and Tegan aboard the TARDIS*. Top: *A group shot from Earthshock*. Above: *A scene from Castrovalva*. Right: *Panna (Mary Morris) from Kinds*. Below: *Two Cybermen from Earthshock*. Below left: *Tom Baker as the Doctor*.

did. So for that year I veered away from directors who'd done the show before and created, if you like, my own repertory company of directors. That is not to say that since then I have not approached some of the older directors. Where that has happened recently the directors I've wanted have either been unavailable or have not wanted to return to *Doctor Who* at this time in their careers.

"Additionally I am very keen, and there is a responsibility on television producers, to encourage and develop new talent, be it writers or directors. Obviously that does entail more work for the front office, but when it works it is very satisfying. The Directors I have given their first breaks to are Ron Jones, Tony Virgo and Michael Morris.

"Don't get me wrong. I don't intend that to sound 'Archangel Gabriel-ish'. I'm not going to risk a project like a four-part *Doctor Who* on somebody I don't have confidence in. But I do think it is quite important, in this business, to encourage new talent because there is a necessity to find directors who are receptive to new techniques - directors who can do gallery sessions, use CSO and work with scripts of sixty-five scenes per half hour episode."

Nowhere, though, has John Nathan-Turner been more successful than in acting as promoter, salesman, publicist and ambassador for *Doctor Who* overseas, and especially in the vast, lucrative and mostly untapped continent of North America. At a time when most money from feature films made in England is going to the States John Nathan-Turner has spearheaded a vast commercial operation to sell *Doctor Who* to the States reaping in record sums to BBC Enterprises on programme sales, and equally impressive figures to BBC Merchandising for the licensing of *Doctor Who* products in every field from car stickers to sofa cushions. The sheer size of the



potential American cult for *Doctor Who* makes any commercial idea and product with the *Who* logo on a virtual guaranteed sales success. With the American bandwagon growing larger all the time, and with no peak anywhere visible Nathan-Turner is adamant in his determination to maintain and sustain the massive impetus begun by the fans out there. And though it has been hard work for him the comeback to *Doctor Who* - the programme - has been considerable.

"*Doctor Who* does now get a cash inject from BBC Enterprises on top of my regular budget and that has been as a consequence of all the marketing I've been very keen for the show to pursue.

"One of the most expensive items on *Doctor Who* are the monsters. They cost a bomb! So having that money from BBC Enterprises has meant that we are now able to have more monsters and to contemplate more for the future. Last year, for example, we didn't have the Daleks story which we would have done except for the strike which left us with a season without many monsters in simply because we couldn't afford them. This year, thanks to the cash inject we are able to afford more and we are now able to contemplate storylines that previously we couldn't."

The anniversary, around November 23rd, will mark a zenith to the promotion of *Doctor Who* which began, more or less this year, with the celebration event at Longleat. Those celebrations will go into overdrive around mid-November.

"We have arranged a Press conference in London and a Press party to which we're inviting all the stars of the Special a week before the show goes out. Janet Fielding and I then fly off to Canada for a convention which is quite interesting, I think, because it looks as though, at long last, things are





Above: In *Earthshock* the Doctor is threatened by Scott (James Warwick). Below: A portrait of Colin Baker, the new Doctor.

starting to hot up there. On the day of the Special's transmission I shall be going out for a small party at the rehearsal block with the current cast. And the following day twenty of us fly to America for a massive convention in Chicago. The list of guests there includes Tom Baker, Peter Davison, Patrick Troughton, Jon Pertwee, Elizabeth Sladen, Louise Jameson, Anthony Ainley, Sarah Sutton, Janet Fielding, Mark Strickson, Nicholas Courtney, Ian Marter, Fiona Cumming, Peter Moffat, John Leeson, Mary Tamm, Carole Anne Ford, Terry Nation and myself. We'll be at the Hyatt Regency Hotel which is on the airport, and the organisers have also booked the Expo Centre which holds 12,000 people.

Shortly after our return to England the Controller of BBC 1 will host a *Doctor Who* party.

"In this country there will be massive press coverage of the event. There will be a big series of editorial spreads across one Sunday newspaper,



some new books are coming out, the *Radio Times* Special will be on sale and there'll be some publicity for the new season.

"After all that I think things will get a little quieter. I'm certainly not thinking yet of anything specific to mark the next year when the show becomes twenty-one."

With so much worldwide attention now focussed on *Doctor Who* the future for the series looks assured for a long time to come. But what of other developments? Already there are proposals before BBC Enterprises for a *Doctor Who* stage play in America. Similarly for the 22nd season John Nathan-Turner is quietly optimistic for the chances of being able to film at least one story abroad again.

But by far the greatest challenge will be the launching of *Doctor Who - The Motion Picture* a desirable enough enterprise but one which Nathan-Turner is determined will go ahead only if several pre-conditions are agreed.

"The possibility of a film has several times over the last four years reared its head but has so far fallen through. I think one of the problems is that because the BBC got its fingers burned with the *Doctor Who* films in the Sixties, which the corporation was not, as I understand it, artistically happy with, my head of department is very keen that if there is ever a movie I am to be very closely involved, to the point where I would be an Associate Producer. As well, before parting with the option of a film one of my main reservations is they would have to have whoever is playing the current Doctor on television - even if it is American money that is financing it or not. I don't want Robert Redford as the Doctor, it must be the current actor. Inevitably this has put some people off, but it is a thing I am determined will happen sooner rather than later ●



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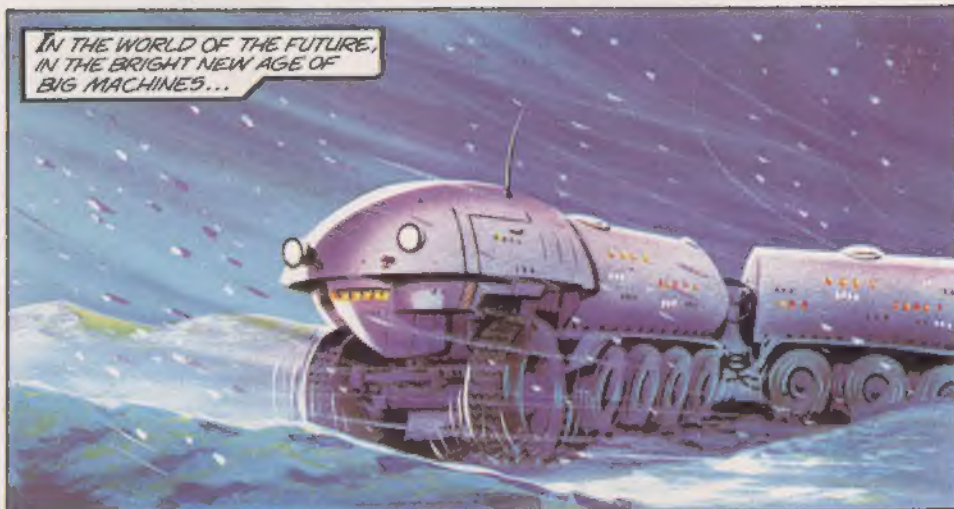
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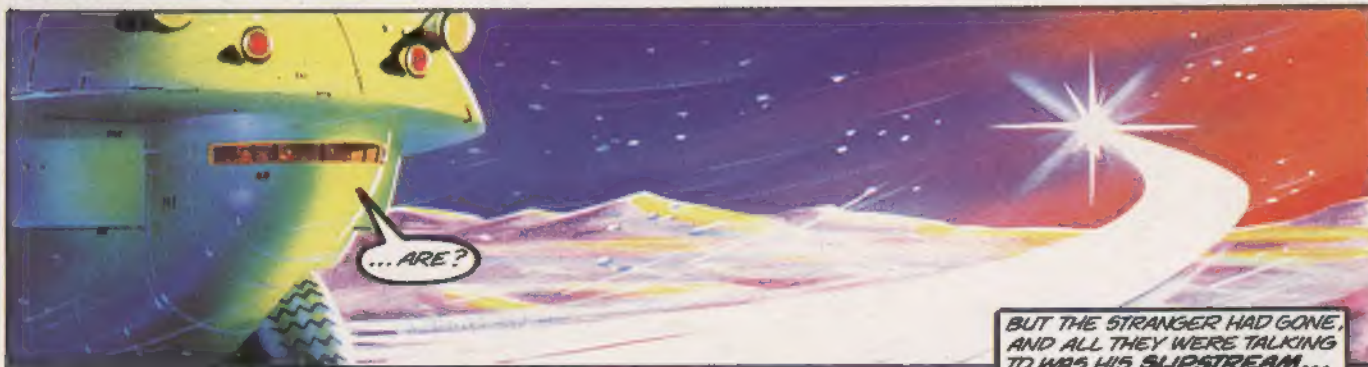
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